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# B E R L I N

JENAEK ST. 21,  
BERLIN, W., March 30, 1912.

Julia Culp's name on the continent of Europe and in England has become synonymous with lieder interpretation in the highest and noblest sense of the word. In this unique artist we have a rare combination of attributes that make her prominent among the large number of vocalists who have in recent years devoted themselves to the interpretation of that beautiful form of musical art—the German lied. Culp's voice is a mezzo soprano of extraordinary sweetness and purity and of exquisite timbre, which is never lost even in her most stirring fortissimo. Her vocal equipment is singularly complete and she is one of the few singers of our day noted for absolute fidelity to the pitch; I have never heard Julia Culp sing out of tune and I have heard her repeatedly each season for the past eight years. Before taking up singing Culp studied the violin, which, of course, was a great aid in developing her naturally highly sensitive ear. One does not know which to admire most in this singer, the high order of intelligence revealed in her conceptions or the extraordinary emotional powers shown in her delivery. Her interpretations are individual, broad, often very free in point of tempi and nuances, yet always artistic and in exquisite taste and wholly free from affectation. Now she puts a degree of sentiment into her tones that melts the hearts of the most hardened, and then again she compasses great passion. Above all, she always gives a vivid portrayal of the composer's meaning. Her versatility, as revealed in her treatment of the songs of composers representing widely different schools, is astonishing. How beautiful and appealing are her warm, smooth, rich tones in sustained legato, and to what emotional heights she can soar in a phrase calling for dramatic intensity! Her voice is always beautifully expressive; like Ysaye on the violin, she never sacrifices tonal beauty to dramatic expression, but she combines the two in such a way as to make the dramatic moment all the more intense.

Julia Culp is equally at home in a small or a large auditorium, as her organ possesses carrying powers peculiar to voices of such purity. The absolutely perfect intonation, of course, has a great deal to do with this, because of the sympathetic air vibrations. Culp's style is characterized by great ardor and earnestness, by straightforward simplicity and an utter effacement of self. When singing she seems to be wholly unconscious of her audience. She has that rare gift of putting herself en rapport with her listeners the moment she steps on the stage. She fascinates from the very start. A charming stage presence and exquisite, refined taste in the matter of gowns are also two factors for which Culp is noted. At her last recital given at Beethoven Hall, Friday evening, she sang before an audience that taxed to the utmost the seating capacity both of the auditorium and stage. Her program was made up in the main of songs by Brahms and Hugo Wolf, two favorites of hers among the great lieder composers. After the final number she was recalled so many times that she contributed no less than four encores, all popular songs of Brahms, "Feldeinsamkeit," "Ständchen," "Der Schmied" and the "Wiegenlied." These four encores alone gave one the keynote to Culp's unique vocal art. What color, what variety, what temperament! One could hardly realize that it was the same voice singing the "Cradle Song" with such tenderness and sweetness, that had just been giving the inspiring, soul-stirring rendition of "Der Schmied." Among lieder singers Julia Culp is a phenomenon.

The final concert of the Nikisch-Philharmonic series presented a strictly symphonic program, there being no soloist. This plan is the rule with the Royal Orchestra under Richard Strauss; but the large hall of the Philharmonic seats nearly twice as many people as the auditorium of the Royal Opera, and if soloists were permanently dispensed with at the Philharmonic concerts it is a great question if the hall could be filled. This time, however, it was filled to the very last seat. The three symphonies that made up the program were Beethoven's B flat, No. 4, Schubert's unfinished and Brahms' D major, No. 2. The least popular of all the Beethoven symphonies, the B flat, as interpreted by Nikisch, presented many new and interesting features. The adagio under his magic wand was replete with tender and poetic beauty. Nikisch has a wonderful gift of infusing new life into neglected symphonic works of this nature. His reading of the well worn Schubert symphony was ideal in every respect, and what a magnificent performance he gave of Brahms' second symphony! The pages of a Brahms score as translated to us in tones by Nikisch sound so different than under the leadership of the typical robust German conductor that one is surprised and delighted at every new phrase. No other con-

ductor is capable of investing Brahms with so much absolute beauty or of robbing him of the roughness and ruggedness that often mar the productions of his works. Although the program of this last Nikisch concert was far from being of such a nature as to cater to the popular taste of the general public, the great conductor's success with it was immense. After the last notes of the Brahms finale had died away Nikisch received a veritable ovation and was recalled more than a dozen times.

Marguerite Melville gave a concert at Beethoven Hall with the Philharmonic Orchestra on Saturday, scoring a decided and legitimate success. This artist is well known in Berlin, having lived here in former years, and the size of the audience testified to the fact that the Berliners still have a warm place for her in their hearts. A more beautiful, finished and satisfactory performance of the Schumann concerto has not been heard in Berlin in many a day. With Marguerite Melville refined piano virtuosity and splendid musicianship go hand in hand, and to these attributes is wedded a nature deeply poetical. Moreover,



JULIA CULP.  
Successful lieder singer.

Madame Melville has emotional qualities that count for much on the concert platform, although they are far removed from everything pertaining to sentimentality. Exquisite were the tonal effects and the delicacy of finger work in the more difficult passages of the Schumann concerto. The artist also played Beethoven's E flat concerto as the first number of her program, giving an interesting and individual reading of this old familiar concert number, and she brought her program to a conclusion with Liapounow's concerto in one movement, which has been played, so far as I know, only once in Berlin. It is an original composition and abounds in formidable difficulties, difficulties that are all the greater because they are far from being pianistic. Liapounow, curiously enough, although himself an excellent pianist, does not write really idiomatic piano music, as his twelve big etudes also testify. Madame Melville gave a rousing performance of the concerto, presenting it with great technical clearness and finish, proclaiming the themes with breadth and vigor and giving due prominence to the emotional aspects of the work.

On Thursday, Gertrude Cleophas, an American debutante and pupil of Marguerite Melville, was heard at the Singakademie with the Philharmonic Orchestra under Kunwald. She chose for her Berlin entree two big works, the Tchaikowsky and MacDowell concertos. Miss Cleophas did credit to herself and her teacher. She surmounted the technical difficulties of both concertos with ease and sureness, thus proving that she has unusual pianistic gifts. Because of her plastic touch, her tone also was capable of all grades of nuances. Her conceptions revealed musical intelligence and she played with feeling. Miss Cleophas is one of the most successful of the many

debutants heard here this winter. She was loudly acclaimed by the audience.

A violinist whose name has been spoken with interest by connoisseurs and colleagues during the last two or three years is Georg Enesco. When the violinists themselves are enthusiastic about a performer, he is sure to possess qualities of more than ordinary worth. I heard him this week for the first time. He gave a recital at Blüthner Hall, playing a program consisting almost entirely of old compositions. It opened with Veracini's four movement sonata in E minor; then came Bach's suite for violin alone in G minor and works by Friedmann Bach, Cartier and Pugnani, arranged by Kreisler. Between these numbers as the only modern pieces on the program came Saint-Saëns' "Concertstück" in A, and also his "Rondo Capriccioso." Enesco is a Roumanian and an exponent of the French school. His tone reminds one in many respects of Kreisler, and in other ways, too, he seems to have profited from Kreisler's playing. His left hand works with great ease and precision, his technic being very true and reliable. His Bach playing was not wholly satisfactory from the point of view of interpretation; he took the tempi of the fugue and presto, for instance, much slower than we are accustomed to hear them. It was, however, very finished violin playing. His polished, spirited performance of the Saint-Saëns "Rondo Capriccioso"—the best thing he did during the evening—called forth a storm of applause. Enesco has the genuine violinistic nature. None but a born violinist possesses to such a degree all the essential elements of fiddle playing, as a beautiful, quick vibrato, a brilliant trill, light and yet forceful staccato and spiccato. The small Kreisler arrangements were also beautifully played. The artist received a rousing welcome. Enesco is an interesting personality and he is not far removed from the plane on which the really great violinists stand.

A sympathetic, well equipped singer is Franz Egenieff, formerly of the Comic Opera. Egenieff, who recently has been giving more attention to concert singing, was heard in a recital at Bechstein Hall on Tuesday, and with his refined, soulful interpretations of the program of lieder he made a most pleasing impression. This singer knows how to make use of dramatic intensity on the concert as well as on the operatic stage. His singing of Hans Hermann's "Drei Wanderer" and Schumann's "Balsazar" testified to this. On the other hand, lyric songs, as Loewe's "Der Noeck," and a Tchaikowsky group, were given with a great deal of tenderness and expression. Egenieff's voice is a baritone of individual coloring and sympathetic timbre, which the artist handles with great skill and ease. He achieved an emphatic success.

A singer of pronounced individuality is Ella Kunwald, a sister of the distinguished conductor. She produces a visible effect upon her listeners, not so much with the beauty of her organ as with the unusual powers of expression with which she interprets the songs. Nevertheless, her voice of itself is pleasing in quality and is well schooled. A group of Robert Franz lieder was admirably sung and the artist is thoroughly conversant with Brahms; some of his songs she sang with great intensity.

Among the pianists of the week Emil Sauer, with his Chopin recital, carried off the palm. His program included the two sonatas and the A flat polonaise, besides numerous smaller works. Sauer is a past master in contrasts—in light and shade—and his beautiful, thoroughly legitimate piano tone always is a joy to the ear. His Chopin interpretations were in every way interesting and there was nothing to criticize. The audience seemed to be of the same opinion, for the great virtuoso was applauded to the echo.

Berlioz's "Harold" symphony was the principal number of the ninth concert of the Royal Orchestra under Richard Strauss and a masterly rendition it received. Strauss has always had a great predilection for Berlioz, whose work on instrumentation he revised a few years ago. While some persons claim that the illustrious Frenchman's symphonic creations are fading visibly, it could not be gainsaid that presented in such a finished, temperamental manner as was the case at this concert, the Berlioz works are bound to interest a miscellaneous audience. The viola solo was admirably played by Prof. A. Gentz. When one considers that this symphony was written seventy-eight years ago, one is astonished at the modern and highly colored instrumentation. Would that the ideas were equally great. As a novelty for these concerts E. E. Taubert's five movement suite for string orchestra also figured on the program. It is a well written, amiable musical structure reared on a classic foundation, melodious and pleasing but lacking in pregnant, forceful themes and individual treatment.

Fritz Steinbach seems to have profited by Nikisch's example in interpreting Brahms. At any rate, his perform-

ance of the C minor symphony recently given here with the Philharmonic Orchestra was happily lacking in the robust features for which Steinbach's reading of this particular symphony was formerly noted. There was too much of the brutal in Steinbach's Brahms interpretations in former years and his favorite symphony has materially gained by the softening influences to which he has subjected himself. Beethoven's second "Leonore" overture was given an adequate interpretation and Schubert's entire act music to "Rosamunde" was very charmingly interpreted. The soloist at this concert, which was given with the Philharmonic Orchestra, was Johannes Messchaert, whose masterly singing of a Bach aria and a group of Schubert lieder called forth prolonged applause.

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Walter Kirchhoff and his wife, Berta Gardini, a daughter of Etelka Gerster, gave a joint concert at the Sing-Akademie that proved to be a great success. Their program was made up of songs and duets. Madame Kirchhoff-Gardini displayed in the "Lakmé" aria a charming voice of unusual flexibility. The young artist seems to have inherited some of the wonderful coloratura facility that once made her mother so famous. Later she sang a group of modern lieder in which musical intelligence and warmth were both in evidence. Kirchhoff, who is a favorite tenor of the Royal Opera, sang both classic and modern lieder, scoring a bigger success with the latter. Georg Vollerthun's "Zwei Meilen Trab" and also songs by Van Eyken, the lamented Dutch composer, and a sonnet by Taubert were admirably sung and all demanded da capo. Four duets by Hans Hermann at the close of the program, all compositions of marked individuality, were given soulful and temperamental interpretations by the artist couple.

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Lolo Barnay, the daughter of the famous actor and former director of the Berlin Royal Play House, and Josef Szigeti joined forces at Blüthner Hall, affording keen enjoyment to a good sized and representative audience. Lolo Barnay is a singer of great charm and esprit. Her voice, though small, is sweet and pure, and she handles it with consummate skill. Lieder by Schubert, Jensen and Cornelius and some interesting old numbers gave her an opportunity to reveal her merits both as vocalist and interpreter. She was most cordially received. Szigeti, a disciple of Hubay, is a violinist whose tasteful interpretations and polished execution never fail to interest. His deeper musical qualities were best revealed in his splendid

performance of Brahms' G major sonata. But Tartini's "Devil's Trill" sonata also received a very fine rendition at his hands. Szigeti, although not a performer of the big, vigorous, broad school, has great refinement and certain spiritual qualities that make a strong appeal.

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Michel Jacobs, the young New York portrait painter, who is at present in Berlin, has an exhibition of celebrated



MISCHA ELMAN.

From a painting by Michel Jacobs, of New York, now on exhibition in Berlin.

artists painted by him here at Keller & Reiner's. One of these, Mischa Elman, is reproduced herewith. An excellent profile of Gabrilowitch at the piano is also one of the most admired pictures in the exhibition, but of this, unfortunately, there was no copy to be had.

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Felix Weingartner, who was for so many years one of the idols of the Berlin public, when conductor of the con-

certs of the Berlin Royal Orchestra—he having preceded Richard Strauss in that important post—has by decree of the courts been forbidden to conduct any concerts in this city for a number of years. The grounds for this action are breach of contract. The difficulties between Weingartner and the Intendant of the Royal Opera are not yet settled, as the case is still tied up in the courts. However, Emil Gutmann, the enterprising concert manager, who recently removed from Munich to Berlin, has hit upon a wholly novel plan of enabling the large number of Weingartner admirers in this city to attend Weingartner's concerts next season. Gutmann has arranged for the distinguished conductor to give a series of concerts at Fürstenwalde. As told recently in THE MUSICAL COURIER, Felix Weingartner, because of legal restrictions that prevent him from conducting in Berlin, has been engaged, together with one of the leading Berlin orchestras, to give concerts at Fürstenwalde, not far away. Special trains are to be run there for each concert. In reply to the inquiry of Emil Gutmann as to whether Weingartner would conduct under those circumstances, that manager received the following letter:

VIENNA, March 22, 1912.

ESTEEMED MR. GUTMANN: You invite me to conduct next season several concerts in a town near Berlin, saying that you will transport the Berlin public thither by means of special trains. As you know, the General Intendant of the Royal Opera has taken care to prevent me from disturbing the musical interests of Berlin within a radius of thirty kilometers of the town. This radius—does this not remind you of the middle ages?—we must accordingly respect. With the supposition that the trial of March 26 will not change matters and that your plan is capable of artistic materialization, I accept your offer; first, because I shall be glad to work with you again, and secondly, because the Berlin public has in recent years been wholly misinformed concerning me, and I should be glad to give the Berliners pleasure with my art, if they are not deterred by the little journey; and finally, I consider it my duty to correct the standpoint of the General Intendant, which is not in accordance with the demands of modern culture.

Yours respectfully,

FELIX WEINGARTNER.

The concerts, because of the novelty of the whole situation, will undoubtedly be well attended. It is planned to give them during the first half of next season.

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A brilliant reception was given at the Hotel Esplanade on Thursday afternoon of last week by the International Press Association of Berlin. The members of this society represent the principal daily papers of all the most important civilized countries of the globe. The invitation of these gentlemen of the press was accepted by more than 400 prominent persons in diplomatic, parliamentary, artistic, literary and industrial circles of Berlin. Among the guests were the Ambassadors of the United States, France, Italy, Brazil, Austria, Spain and Cuba. This international press reception, which is given annually, has

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FRANZ ECKHART, baritone, Berlin Royal Opera.  
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.  
PAUL KITTEL, tenor, Vienna Imperial Opera.  
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PYTHAN GRISWOLD, basso, Berlin Royal Opera; next season, Metropolitan Opera Co.  
MARGARETHE FREUSE-MATERNAUER, mezzo-soprano, Munich Royal Opera.  
"HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.  
"DAVIDA HORN, soprano, Stockholm Royal Opera.  
"FRANCIS ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.  
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come to be one of the important social functions of the Berlin season.

César Thomson recently gave a violin recital at the Brussels Conservatoire, the program being made up chiefly of works by old Italian masters. In the interpretation of compositions of this genre Thomson is a past master. The daily press of Brussels writes of his recital in glowing terms. His program also included his own passacaglia and his arrangement of Corelli's "La Folia." The famous Belgian violinist scored a tremendous success.

Victor Heinze, whose work as a piano pedagogue during the years of his residence in Chicago attracted widespread attention, has decided to establish himself in Berlin. No less than five of Mr. Heinze's pupils have made their debut in this city during the season, most of them appearing with the Philharmonic Orchestra. These pupils, all girls, were the Misses Llewellyn, Ward, Kaplan, Lane and Klauber. All these girls demonstrated before the public that they have been remarkably well grounded in the technics of piano playing. Quite a number of other Americans are at present studying here with Mr. Heinze, who seems to have a genius for awakening in his pupils industry in their work and inspiring them to develop their natural resources to the utmost. It is really remarkable what Heinze has accomplished considering the unpromising material he has oftentimes had to deal with. The uniform excellence in the playing of his pupils, particularly from the viewpoint of technic and tone, is evidence of the efficiency of his method. The distinguished pedagogue will undoubtedly make a place and a name for himself in this, the world's greatest music center.

Richard Lowe, the distinguished Berlin singing teacher, gave a musicale at his home last Saturday afternoon, when a number of his best pupils were heard in a varied and interesting program. As Lowe makes a specialty of preparing singers for the operatic stage, most of his pupils were heard in arias, but Greta Jolles is a concert singer and her singing of lieder by Dvorák, Van Eyken, Sinding and Wolff was admirable. Quite a number of Americans were heard. Helen Allyn, of Chicago, sang the prayer from "Tosca." She has a lovely voice and a charming style. Myrtle Ashby, of Seattle, in the romance from Verdi's "La Forza del Destino" revealed a sympathetic voice and a great deal of feeling. Edna Macmartin was charming in the gavotte from Massenet's "Manon," while last, but not least among the Americans, Eleanor Painter-Schmidt was heard in an aria from Verdi's "Don Carlos" and in a duet from Ponchielli's "Giacinta," which she sang with Miss Ashby, displaying again the unusual vocal and dramatic qualities which I have formerly mentioned and which have led to her engagement at the Charlottenburg Opera. Another Lowe pupil who has just signed with the Opera at Posen is Johanna Strassny, who gave a dramatic and convincing rendition of the big aria from Gounod's "Queen of Sheba." Marga Silvester sang the polonaise from "Mignon" and the Misses Wight, Ashby and Jolles were heard in the trio from Mendelssohn's "Elias." The impression made by the young singers was excellent and bespoke a splendid training.

When Mischa Elman recently played for the Czarina in St. Petersburg she presented him with a beautiful pin in the form of an emerald set in diamonds. From the Grand Duke Michelowitsch, who was also present at the private recital given at the palace, the violinist received a pair of diamond cuff links. Percy Kahn, Elman's accompanist, also was presented with a similar pair of cuff links.

Frederick Lawrence, for three years the head of the music department of the University of Illinois, who has been in Berlin this season taking the normal course of Howard Wells, the well known pianist and teacher, has been appointed the head of the music department of Carleton College, Northfield, Minn.

#### Relatives of W. S. B. Mathews.

W. S. B. Mathews, the critic, pianist and essayist, who died recently in Denver, Col., where he had been making his home, is survived by a widow, two sons and two daughters. One of the sons is Prof. A. P. Mathews of the University of Chicago and the other, John Lathrop Mathews, at one time a special commissioner of the sanitary district of Chicago. The daughters are Anna L. Mathews and Mrs. L. Claud.

#### Big Tetrassini Receipts in Oregon.

PORTLAND, ORE., April 6, 1912.

The sum of \$7,000 is what it cost local music lovers to hear Tetrassini sing in the Heilig Theater on March 30. Every seat was occupied, and 275 people sat on the spacious stage back of the singer. Needless to state, the great soprano received a big ovation.

The Arion Singing Society, Lucien E. Becker, conductor, gave an enjoyable concert recently in Arion Hall. The choral numbers included Koschat's "Am Worther See," Barnby's "Sweet and Low," Bendel's "Wie Beruhet Mich Wundersam," and Von Schiller's "Das Lied von der Glocke." The soloists were Lillian Lueben-Dudel, soprano; Helen Fromme, soprano; Hattie Mueller, contralto; Hermann Hafner, tenor; R. J. Kinder, baritone, and Fritz Hanlein, cellist. Arthur von Jessen was at the piano. A large crowd attended the concert.

Tschaikowsky's "Pathétique" symphony will be played at the last concert of the Portland Symphony Orchestra, on April 14. The orchestra will hold two rehearsals each week until next summer and make preparations for the fall season.

JOHN R. OATMAN.

#### Johnston's Tribute to Lilla Ormond.

NEW YORK, April 8, 1912.

To The Musical Courier:

In Lilla Ormond's retirement from the concert stage the musical public of this country loses one of its most attractive and successful recitalists. Her marriage April 8 to Ray Dennis, of New York, closed the professional career of one of the most charming artists in the musical world.

It was with a deep feeling of regret that I cancelled the two unexpired years of our contract; three years of the five year contract Miss Ormond sang under my management. But it was regret that our pleasant relations were to come to an end, for I was pleased that she was marrying well, and cheerfully released her.

It would be well for many other young artists if they would profit by Miss Ormond's example and adopt her methods of cheerfulness and magnanimity, rather than emulate the tactics of certain celebrated prima donnas who

became noted for their arrogance and unevenness of temper. They would fare much better artistically and financially if they placed confidence in their manager or, if he is not deserving of it, sever connection with him absolutely. Personally I never force artists to keep their contracts with me if they are dissatisfied; there must be harmony between artist and manager in order that the best results may be secured.

It made no difference where I booked Miss Ormond or at what price; there was never a question raised by her as to the wisdom of my judgment. She knew and had intelligence enough to understand that everything I did toward her career was the best possible; hence she inspired not only me, but my entire force as well, to work for her interests. The result was that she was always uppermost in the minds of my assistants when artists were to be placed, and it is not strange, under the circumstances, that she sang over one hundred concerts in each season of her three years under my direction, which would seem phenomenal for so young a singer. Few young artists can boast of the important engagements that have been Miss Ormond's good fortune to secure—soloist on several occasions with the Boston Symphony Orchestra; soloist at the Maine festival, and other musical events equally as important.

*R. E. Johnston*

#### They Agreed About Bispham's Singing.

Two tributes to David Bispham's singing at his recent New York recital serve as an interesting example of contrasting sources and identical conclusions. As an elderly couple, evidently from the rural district, left Carnegie Hall, the old lady remarked to her husband, "Say, Pop, he can sing some, can't he?" Exhibit No. 2 is a letter to the baritone from a well known connoisseur, who declared the concert to be "the most remarkable vocal exposition he ever had heard from any man." These two comments from the sophisticated and the unsophisticated music lover are fairly representative of the pleasure which Mr. Bispham's singing afforded.

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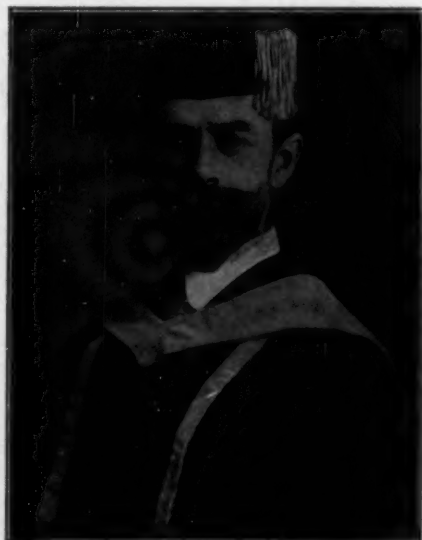
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# LONDON

The Redbourne Hotel, Great Portland Street, W. }  
London, England, April 2, 1912.

The London Opera House will open its doors for a twelve weeks' summer season on April 22. The operas announced for the first week are "Romeo et Juliette," "La Favorita" and "Mignon." Other operas to be produced are Massenet's "Don Quichotte," "The Merry Wives of Windsor" by Nicolai, and Joseph Holbrook's "Children of Don," of which latter work it is said Professor Nikisch will conduct the first three performances. Among the additional artists engaged are Jeanne Kerlor, soprano, from the Biarritz Opera; Augusta Doria, contralto, from the Paris Grand Opera; Jean Buyson, tenor, from the Moscow Imperial Opera; Jeanette Cornelli, soprano, and M. La Font, baritone. Felice Lyne and Orville Harold will be heard in the opening performance of "Romeo et Juliette." As chief conductor Oscar Hammerstein has engaged Signor Ernaldi.

It is not often that two-piano work proves its efficacy to interest and charm as did that of Rose and Otilie Sutro, who gave two recitals at Steinway Hall in March. A preponderance of tone volume or a coldly mechanical accuracy will mar the best intentions and destroy every vestige of the aesthetic value. But the artistic sense of the Misses Sutro, who also possess the musical feeling that knows how to balance tone quantity as well as quality and keep from rigidity the ensemble, lent an interest of an engaging and delightful nature to this particular genre of piano work. At their first recital (which the writer unfortunately did not hear) the program was constructed of "Chaconne," by Raff; sonata, W. F. Bach; the Weber-Weingartner "Invitation à la Valse"; polonaise, Saint-Saëns; barcarolle, Schytte; "Intermède," Godard; "Scherzo and Chanson," by Mélan-Guérault; "Turkish March," Beethoven-Thern; two Hungarian dances by Brahms, and the Sinding variations. At their second recital the program opened with the Max Bruch fantasia, an early work, but one of much brilliancy in its form of a work for two pianos. Following this was a canon by Labor, a French writer of charm and knowledge of the special needs of two-piano work, and which was played with grace and much finish by the interpreters, as was also a fugue by Mozart, which came a little later. Three compositions by Algernon Ashton, sonata by Clementi, andante and variations by Schumann; scherzo by Scharwenka and gavotte and musette by Raff were all examples of the interpretative art that mounts all obstacles and possible differences of opinion that might arise through the dual personalities, through a kind of musico-psycho understanding and expressed with the greatest suavity. Three compositions by Chaminade—andante, scherzettino and valse carnavalesque—closed the program, and as an encore number the difficult opus 25, No. 2 etude by Chopin was added, in which

the perfection of unison work was exhibited to a marvelous degree. Great refinement, delicacy and tonal values distinguish all the work of these two pianists and it is to be hoped that they will be heard in public again this season.

At his recital, March 28, at Bechstein Hall, Theodore Byard again demonstrated his abilities as a song interpreter of much distinction. Mr. Byard brings to his work



Photo by The Dover Street Studios, Ltd., London.  
THEODORE BYARD.

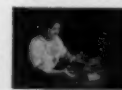
musical intelligence, a discriminating artistic sense and a knowledge of song literature that allows of varied and interesting program making. But it is to be feared that on the occasion of his March 28 recital the singer allowed the personal element or friendship disqualification to enter into his scheme of English songs, eight in number. For the collective banality of the "poetry," alone, of this group, the crudity of thought and technical manner of expression should have prohibited Mr. Byard as a self respecting singer from programming any one of the eight and would prohibit him no doubt if the "cloying sweetness" of friendship did not blind him to his better judgment and commit

him thereby to the reproach of all intelligent and disinterested men and women. Very few contemporary English songs are worthy of any singer's serious attention, but the few commendable ones should be selected in the best interests of all concerned. However, leaving aside the objectionable English group, Mr. Byard's work in the German and French groups was praiseworthy in every respect. His opening group was constructed of "Vergiss mein nicht" by Bach; "Ein fröhlicher Gesang," Corner; two Robert Franz songs, "Marie" and "Mädchen mit dem rothen Mündchen;" two by Hugo Wolf, "Und willst du deinen Liebsten sterben sehen" and "Hoffähig seid, ihr schönes kind," and two by Grieg, "Aus Vaterland" and "Zur Johannisnacht." In the Franz and Wolf songs, particularly, Mr. Byard came into his own. His vocal tone, phrase and excellent enunciation all proclaimed him as worthy of the works. Several times of late Mr. Byard has given programs of French songs in a manner distinctive and true to the verities of mood and national spirit. Nothing, in fact, that this accomplished singer has done in recent years surpasses his French songs. He never fails to suggest the semi-vague, spiritual aspect of the French song and in the seven numbers listed on the program under discussion he was again in rapport with the genre. "Le départ de l'âme" (traditional), arranged by Bourgault-Ducoudray; "Vrai Dieu d'Amour," also traditional (fifteenth century), arranged by Reiman; an old French battle song, "Réveillez vous Picard," arranged by Vaughan Williams; "Je ne veux pas autre chose," by Godard; Hahn's "Quand je fus pris au pavillon"; Duparc's "Extase," and Saint-Saëns' "L'enlèvement," all gave evidence of Mr. Byard's capacity for aesthetic deciphering and sympathetic comprehension. In his French songs Mr. Byard comes nearer to an equalization of the poetic and dramatic values. All in all, his recital must be counted a very brilliant affair.

At the fourth and last symphony concert of the New Symphony Orchestra, Landon Ronald, conductor, given at Queen's Hall, March 30, the feature of interest was the symphony entitled "The Jena," attributed to Beethoven. When this work was played in New York City a thorough analysis was given, so but few remarks are necessary here. At the last International Musical Conference, held in London last May, Prof. Fritz Stein lectured on his discovery of the work and that lecture in its entirety now is embodied as a preface to the score of the symphony. A little Haydn, a little Mozart and a little Beethoven intermingle in the work, which leaves a pleasant impression if it is not taken too seriously. It is hardly worth all the fuss made over it, however.

At the fourth and last symphony concert by the New Symphony Orchestra Elsa and Cecilia Satz played the

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Mozart concerto for two pianos and orchestra. A fluent and graceful reading was accorded the work by these talented sisters, who have been heard several times with the symphony orchestras and always with the conviction that a decided improvement is to be observed in the general quality of their ensemble work. Their passage playing was particularly good in this Mozart concerto.

At the last of the Broadwood series of concerts given at Aeolian Hall, March 28, the program was delivered by Dr. George Henschel and Percy Grainger. Dr. Henschel sang these songs:

Wonne der Wehmut.....	Beethoven
Der Zürnende Barde.....	Schubert
Der leidige Frieden.....	Schumann
Husaren-Abzug.....	Schumann
Ballade des Harfners.....	Schumann
Nicht mehr zu dir zu gehen.....	Brahms
Verragen.....	Brahms
Verrath.....	Brahms
Unüberwindlich.....	Brahms
Mein müdes Auge.....	Henschel
Beim Kerzenlicht.....	Henschel
Am wilden Klippenstrande.....	Henschel
Die Sommernacht.....	Henschel
Am grünen See von Nemi.....	Henschel

Detailed notice of Dr. Henschel's work is hardly necessary. Few interpreters of the Lied have arrived at the point of giving so full realization to its varied manifestations as Dr. Henschel. Whether as exemplified by Beethoven, Schubert, Schumann, Brahms or Dr. Henschel, the mood, the manner, the spirit and individual import underlying the Lied form, all find eloquent utterance, spontaneous, emotional and intelligible. Mr. Grainger, one of the most talented of English pianists, played the Bach-Liszt fantasia and fugue in G minor, the Brahms variations on Paganini's theme, Spanish dance by E. Granados and a Chopin group.

Tomas Egani, the Irish-American tenor, has been meeting with great success with the Italian Opera Company touring the English Provinces. Mr. Egani has been singing the roles of Edgar in "Lucia," Turridu in "Cavalleria Rusticana" and the Duke in "Rigoletto." The company will shortly fill a two weeks' engagement in one of the suburbs of London.

The Alhambra will shortly produce "a miniature mediaeval mimo-ballet," the scenario of which is the work of a London journalist and the music by G. H. Clutsam, one of London's music critics. Mr. Clutsam has written a very attractive opera which received a hearing under the Beecham regime at His Majesty's Theater.

Norman Wilkes, pianist, sustained the good impression he has created this season, at the final concert of his series at Bechstein Hall, March 30. Particularly noteworthy was his interpretation of the Schumann "Carneval."

An interesting informal musicale was given by Margaret Meredith at the New Victorian Club, March 29, when the program was given by Clifford Lott, baritone, assisted by Mrs. Lott, pianist. Possessing a voice of an exceedingly sympathetic timbre which has been brought to a high degree of control through excellent schooling, Mr. Lott roused his audience to great enthusiasm through the artistry of his accomplishments in a program constructed of Handel's "Hear Me, Ye Winds and Waves" ("Scipio"); "Aufenthalt" and "Rastlose Liebe" by Schubert; the first five songs of the "Dichterliebe" (Schumann); "Die Mairacht," "Feldinsamkeit" and "Traun, Bogen und Pfeil" by Brahms, and the following five songs by Mrs. Meredith, who also accompanied in these songs: "Sappho Song," "Frieden's Gebet," "If We Must Part," "How Blest Am I," and "My Heart's Entreaty," five excellent songs of great vocal value and well written accompaniments. Mr. Lott was greatly interested in those five English songs and has asked permission of Mrs. Meredith to introduce them in the United States, where Mr. and Mrs. Lott are returning to this week.

William Shakespeare has returned to London after his absence in the United States and Canada of some seven months. While in America Mr. Shakespeare had large classes of pupils and would have prolonged his stay but for his sad bereavement in the death of his daughter, which suddenly recalled him. In Los Angeles Mr. Shakespeare made his home with Mr. and Mrs. Philo Becker, and had a number of Californians as pupils for some three months. Going up north to San Francisco, where he met many former pupils, he again resumed teaching and coaching. Mr. Shakespeare also spent some time with his son, William Shakespeare, Jr., who holds a leading position as teacher of singing in Toronto, Canada. Mr. Shakespeare's engagement of a month in Washington had to be cancelled, but some time was spent in Burlington, Vt., with teaching and renewing of old friendships with former pupils. Boston also was visited, where Mr. Shakespeare was also royally received. On the American girl as a singer Mr. Shakespeare said: "The American girl has freer utterance, more 'go,' and is more soulful in expres-

sion. In England we sing and play as if we were ashamed of ourselves. This modesty is much against English artists. It detracts less from the success of the Welsh and Irish." Mr. Shakespeare has now resumed his teaching at his studios, 15 Hamilton Terrace, St. John's Wood, N. W.

Gertrude Lonsdale gave her first London recital at Aeolian Hall, March 27, accompanied by Percy Kahn. Miss Lonsdale has a lovely contralto voice, of great sympathy in quality and timbre, and she sang a lengthy program with much musical feeling and sense of style. The opening group was a group of four interesting Grieg songs, "Reminiscences of Mountain and Fiord," which suited the singer excellently. Some Schubert songs; Tchaikowsky's "War ich nicht ein Hahn auf frischem Wiesengrund"; Mrs. H. H. Beach's "Ah! Love But a Day," and some French songs were the best numbers on the program, and in which Miss Lonsdale found her happiest expression. The singer received a profusion of flowers and had to sing many encore numbers.

Phyllis Lett has just returned from an extended tour of the English Provinces. She will be heard in a series of



PHYLLIS LETT,  
The English contralto.

some twenty engagements in London during the spring season.

Alexander Raab's recital at Aeolian Hall, March 30, was a program worthy of the fullest attention. Mr. Raab has perfect technical control, his tone is good, if not always of the same excellent timbre that he revealed in a Beethoven menuett and andante and in an old French gavotte (composer unknown). And he has an excellent style and knowledge of phrasing that made of his playing of the Grieg sonata in E minor, and the Bach-Tausig toccata and fugue in D minor, work of the highest order and musical value.

EVELYN KAESMANN.

#### Literary Work of a Musician.

From time to time there have appeared statements in the press about the numerous compositions by Carl Whitmer of Pittsburgh. It is of interest to note his literary work as an example of versatility.

For many years Mr. Whitmer has written articles on musical education, which have appeared in leading journals. In addition, Richard Badger, of Boston, has published "Symbolisms," a series of prose poems. Then there is his unique "Considerations on Music," which has had favorable reviews. His series on the "Organ Symphonies of Widor" attracted attention in organ circles as perhaps the only exhaustive criticisms in English of these masterworks. Not the least in interest is his clever and sparkling "Suggestions, Wise and Unwise." Mr. Whitmer is director of music at the Pennsylvania College for Women, Pittsburgh, which college is in a highly flourishing condition.

According to J. Gilbert Hiccox, bank director of Milwaukee and amateur farmer, soothing music at milking time will cause cows to yield more of the lactical fluid, while ragtime gets on their nerves and make them agitated. All of which goes to show that cows have more musical taste than a good many people.—Rochester Post-Express.

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# PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, Square de la Tour-Maubourg, Paris, March 2, 1912.

"Le Cobzar," grand dramatic opera in two acts, libretto by Helene Vacaresco and Paul Milliet, music by Gabrielle Ferrari. This work, which interests us chiefly because the music is by a woman, had its first Paris production at the Opera on Saturday last. It was greeted with hearty applause and the composer was called before the curtain; but that, as we all know, means nothing here in Paris. "Le Cobzar" was given originally in Monte Carlo some years ago in one act. It has since either been enlarged or simply divided so as to make two acts, the second of them very short. The name, "Cobzar," is that of a national instrument used in Roumania, a sort of short necked tenor mandolin. The player on this instrument is also called Cobzar, and it is this Cobzar that gives his name to the piece. The story of the work is as simple as possible, and has been used on the stage about a hundred thousand times before, generally with more success than in this instance. For the authors of the libretto have added a touch of poetry to it that must make it utterly incomprehensible to any one act provided with a libretto.

Iana, dramatic soprano, young and beautiful, is married to Pradea, whom she does not love. She is unhappy, and is really in love with Stan, the Cobzar (dramatic tenor), who, however, has gone away with a gypsy woman. To make a long story short, Stan, the Cobzar, comes back. There is a love scene between him and Iana. They are overheard by the gypsy woman, who, in her jealousy, tells the husband of Iana. Stan finds this out and revenges himself on the gypsy by killing her. Then, as he is about to be arrested and sent to the salt mines for life, Iana kills her husband so that she may join her lover in his fate. It is here that the librettists made their mistake. After Stan kills the gypsy he is haunted by the fear of the terrible salt mines, where the prisoners go blind from the white, reflected light, where their bodies soon become a mass of sores that never heal and become more and more terrible under the action of the salt until they cause a death of fearful agony. And Stan has a sort of vision and sees all these things. This scene is shown for a moment at the back of the stage, but the whole working up of it and the vision itself are too short to be effective. And, as I have already said, the ending of this play must be incomprehensible to the auditor not provided with a libretto (and who wants to be bothered with a libretto?) The opera opens with a chorus of harvesters, a chorus that wanders on and on aimlessly with-

out any sign of a tune that seemed a tune to me. This is followed by a short scene between two minor characters, who speak of the unhappiness of Iana and her love for the Cobzar. Then Iana enters and sings a long solo evidently intended to be very Roumanian musically. It may be that, but it is certainly not beautiful. Then follows a new entrance of the chorus, and, afterward, the Cobzar, who is greeted with joy because he can make music for them. He does—if what he makes can be called music. (Is music merely a succession of notes or must these notes be so associated as to form what we call melody?) There is a short scene indicative of love be-



MADAME FERRARI,  
Composer of "Cobzar," recently given at the Paris Opera.

tween the Cobzar and Iana. And then follows the inevitable ballet. But it so happens that this ballet is the best thing in the whole opera. It is even so good that I am glad to acknowledge that if Madame Ferrari cannot write dramatic music she can at least write dance music. The act ends by the exit of the chorus and the dancers and a short scene for the gypsy alone, in which it is shown that she well knows why the Cobzar has come back to this village. The next act begins with what must originally have been an intermezzo. The scene of the second act is the same as that of the first, and there is

really no reason for the fall of the curtain. In fact, I believe the work would be more effective in the form of two scenes divided by this intermezzo. The intermezzo is supposed, according to the libretto, to represent the silent night; Nature asleep. (No one would ever guess it.) There follows a long love scene between Stan, the Cobzar, and Iana. It is very good. It is as different from the rest of the work as possible. It contains a number of short motives that are musical, and many passages of real passion. As the lovers are about to flee the gypsy enters. She announces that she has overheard all and has told Iana's husband. The Cobzar rushes at her and kills her. Voices are heard behind the scenes. The dead body of the gypsy has been discovered. The chorus enters in excitement. They know immediately that Stan has killed her. He speaks of his fear of the salt mines and the vision follows, accompanied by a chorus of the condemned. It passes in a moment, too short a moment. Instead of laying stress upon this, the real point of the work, it is hastily gotten over with, and is without effect. Iana's husband enters and is about to arrest the Cobzar when Iana stabs him. Quick curtain.

Madame Ferrari told me that she did not use many of the Roumanian folk songs because she found them too colorless and monotone, but she endeavored to make constant use of the Roumanian scale. It has occurred to me that it might very well be the use of this scale that paralyzed her inspiration. At least the only really good part of the work is the love music, in which this scale is less evident than elsewhere. I speak here of the dramatic part of the work. The ballet, which is excellent, is made up largely of Roumanian melodies. Madame Ferrari now is at work on several new operas. One of her operas is also I believe either accepted or almost accepted at the Opera Comique. She is a pupil of Gounod and of Le Borne. She possesses the technic of her art thoroughly, her orchestration is excellent and the voice parts well written. Had the work some melody it might well be a success. The role of Iana was rather well taken by Jeane Hatto; M. Muratore as Stan, the Cobzar, was excellent; the other parts are small.

George E. Shea is having an unusual success in Paris in getting a large number of pupils among the French people, who, rarely enough, it must be acknowledged, study with American teachers. This is perhaps largely owing to Mr. Shea's perfect familiarity with French and the French, a knowledge no doubt largely acquired by his long experience on the stage of France and Belgium. Among his present pupils, in addition to those already mentioned in these columns, are Mlle. Litz, of the Apollo Theater; and Madame d'Azcona, whose husband is editor of Senator Berenger's Paris morning paper, "l'Action." All of which does not, naturally, affect Mr. Shea's cordial reception of American and English students.

The fifth and last of the series of concerts of French music was given last Tuesday with great success. The

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program again opened with a concerto for violin, cello and harpsichord by Rameau, and all that I said before about the weakness of the harpsichord, and its entire inadequacy as an accompanying instrument for the violin and cello, was again painfully noticeable. These concertos by Rameau are most interesting and are worthy of a place on the programs of any chamber music organization. Of course, the name concerto is used in its older sense and has nothing whatever to do with the sort of show off piece that now goes under that name. These pieces are, in fact, not difficult at all. Following this were three songs by Rhenc-Baton, selected from his set, "Les Heures d'Été." They are not particularly attractive compositions, but they do show a depth of passion that is unusual. They possess more strength than beauty, and the accompaniments, although heavy and no doubt difficult, are not always in good taste. There were a number of pieces by Debussy selected from among his best known compositions, so that there is no need to comment upon them. They were splendidly played by Edouard Risler, who is a fine performer, but has, like some other pianists I have heard recently, a habit of raising his foot off the ground and stamping down on the pedal, making the whole piano as well as the floor vibrate with very disagreeable effect. Is this an affectation or is the player unconscious of it? Three songs by Saint-Saëns sounded altogether antiquated, and we turn rather to the quartet for violin, viola, cello and piano by Roger-Ducasse, a new work, which here had its first public hearing. The composer, who gave a brilliant interpretation of the piano part, is simply full of good ideas, ideas of real beauty, which he spoils in the writing. It is really a pity, but it is the inevitable result of the times. Our modern composers feel that they must be modern at all costs, if not in the way of abstruse modern harmonies like Debussy, Aubert, Florent Schmitt, et al., then in the way of contrapuntal curiosities à la Strauss. This is what Roger-Ducasse aims at. His harmonies are simple enough, his melodies delightful, and on top of them he piles a mass of meaningless contrapuntal devices which, instead of adding to the effect as they ought to do, simply destroy it altogether, so that by listening with all your ears you can only catch now and then a few notes of what is evidently the original idea or inspiration. In addition to there being too much of this counterpoint, it is often in bad taste. The composer has a way of taking some short figure and repeating it over and over until it becomes simply nauseating. And yet with all this, Roger-Ducasse has an undoubted gift of composition. He is a man worth watching, for sooner or later he will no doubt find himself and do things worth doing. Just at present what he seems to lack is strength of character to resist outside influences.

Gottfried Galston was heard here again last week, and confirmed the impression already made that he is without doubt one of the world's great pianists. He was assisted by Mlle. Jeanne Alvin, with whom he played a concerto for two pianos by Liszt. In addition to this number there was a fantasia and fugue and bourrée by Bach transcribed by Saint-Saëns; sonata, op. 57, Beethoven; romance and "Vogel als Prophet," Schumann; two nocturnes and sonata, op. 58, Chopin. It is no less than astonishing how Galston can put into his playing all of the various moods of all these composers and do each one of these moods complete justice. To have such tremendous power on the one hand and such delicacy on the other, and withal whether in loud passages or soft to produce always the most exquisite tone, is a rare gift indeed, and a gift that very few pianists possess.

A most delightful concert was given on Monday by the Society of Ancient Instruments, delightful, that is to say, for those who like old music and have a fondness for antiques, and that number must always necessarily be small. The instruments used are a quinton, viol d'amore, viol de gambe and basse de viole. None of these instruments correspond to any of the violin tribe now in use. The quinton is a small instrument like the violin, but with a flat body and square corners, like the instrument generally introduced into pictures of St. Cecilia. It has, I think, six strings, thinner than violin strings, and tuned much higher than the violin. The other instruments are just enlarged editions of this, the largest being somewhere between the size of a cello and a bass. For exact details, see the dictionaries. The tones of all of these instruments are much weaker than those of the stringed instruments now in use. The accompanying instrument was a harpsichord, a very good harpsichord, with certain very effective low bass notes, lower even than the lowest notes on the piano, and provided with wooden or leather instead of metal plectrums, which greatly softened and improved the tone. The program consisted of a quartet for strings and harpsichord by Haydn, a quartet for strings by Benincori (1779-1821), fantasia for viol d'amore by Niccolini, "Fête Galante" for strings and harpsichord by Destouches (1672-1749), and two little pieces for harpsichord solo. The fantasia by Niccolini is a delightful piece, full of

humor and old time gaiety, which cannot be imitated or equaled today. It is music entirely without depth, almost without passion, but full of real inspiration. It comes to us like a sort of idle day dream and we forget it as soon as it is past; but it is charming while it lasts. The quartet by Benincori, of whom I confess I never heard, contains many surprises in the use of modern harmonies, and indeed a certain modern turn to the development of the melodies, that you would certainly not expect to find in the work of an unknown composer of a hundred years ago. He makes not only a frequent use of diminished seventh chords but also of many of the other seventh chords that are a feature of the modern school, and he uses them not as mere passing chords but through long sustained melodic passages. The finale of this quartet is a gem and will well repay study.

It is reported that contracts have been let for a building that will necessitate the removal of the house in which Berlioz lived in the Rue de Mont-Cenis, formerly known as Rue Saint-Denis. This house is to the left of the new Basilica of the Sacred Heart, which stands on the very

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top of the hill of Montmartre, the highest point in Paris, and can be seen from all directions, a most prominent feature of the landscape. The Berlioz house is on the very edge of the hill, which runs down steeply toward the fortifications to the north. The house itself seems to be in two sections, but is really one house, the lower portion being presumably a sort of porter's lodge. The larger house has its entrance here. There is a court in



BERLIOZ'S HOME IN MONTMARTRE.

the inside behind the small house, with some green bushes and shrubs and several statues, but apparently none of Berlioz. The view from the windows on the north side of the house is superb.

#### Northern Pacific Coast Items.

VANCOUVER, B. C., April 1, 1912.

Kathleen Parlow, who visited Edmonton, Alberta, last week, was entertained by Mrs. Bulyea, wife of the Lieutenant-Governor. The other guests included Mrs. Parlow, Premier and Mrs. Sifton and Mrs. Clarke Dennis. Miss Parlow was returning from her successful tour on the Pacific Coast.

Seattle's second May festival of music will be held on May 17 and 18. High school students, numbering over 1,000 voices, will be directed by Mr. Davies, while Lucy K. Cole will have charge of a second chorus. Madame Rider-Kelsey and Claude Cunningham are announced as soloists.

MAY HAMILTON.

Ben—"So you think the audience was pleased with your singing?" Bolt—"Certainly. Didn't you hear it applaud? That's a sign it was pleased." Ben—"But it didn't applaud until you stopped, so I conclude that's the time it was pleased."—Yonkers Statesman.

#### St. Mark's Hospital Benefit.

The grand ballroom of the Waldorf-Astoria, New York, was filled with well dressed women and a few men on Tuesday afternoon, April 9, to listen to the following program given by the Ladies' Auxiliary of St. Mark's Hospital:

Trio, Molto Allegro et Agitato.....	Mendelssohn
Jeanne Franko, Joseph Gotsch and Hans Hanke.	
Ständchen .....	Schubert
Du bist wie eine Blume.....	Schumann
Die beiden Grenadiere .....	Schumann
Ludwig Hess.	
Variations sur un theme original.....	Tchaikowsky
Scherzo, B minor .....	Chopin
Polonaise II, E major.....	Liszt
Hans Hanke.	
Cavatine .....	Bohm
The Swan .....	Saint-Saëns
Scherzo .....	Von Goens
Jeanne Franko.	
The Dove .....	Landon Ronald
Tis June .....	Landon Ronald
Passage .....	Reynaldo Hahn
Im Volkston .....	Hans Harthan
Marguerite Hall.	
Pensee amoureuse .....	Herbert
Berceuse Americaine .....	Gotsch
Am Springbrunnen .....	Davidoff
Joseph Gotsch.	
Oht quand je dors.....	Liszt
Sandmännchen (folk song).....	Ludwig Hess
Jan Hinnerck (folk song).....	Ludwig Hess
Ludwig Hess.	
Ave Maria .....	Bach
Marguerite Hall and Jeanne Franko.	
Mrs. Carl Hauser at the piano.	

The musicale was greatly enjoyed and the several artists were generously applauded. In the trio the piano part was especially good though not overprominent. Mr. Hanke disclosed a highly polished technic and fine interpretative ability, also a mellow tone, clean cut execution and definiteness of purpose. He made a most favorable impression. Mr. Hess' contributions received the usual warm testimonial of approval to which he has been accustomed while in America and was so successful with the "Two Grenadiers" that he was compelled to add an encore. His own settings to the folk songs were delightful and he sang them with true insight and correct interpretation. Miss Hall, Madame Franko and Mr. Gotsch added to the enjoyment of the afternoon with their artistic work.

The officers are: President, Mrs. C. von der Bruck; vice president, Mrs. W. M. Eisen; second vice president, Mrs. S. Otterbourg; treasurer, Mrs. Leonard Weber; financial secretary, Mrs. L. Lindennmeyr; recording secretary, Mrs. H. G. Watson; corresponding secretary, Mrs. Carl Beck.

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#### MUSIC IN HOUSTON, TEX.

Houston, Tex., April 1, 1912.

The great Auditorium, with a seating capacity of 7,000, was crowded to the doors for the concert given by the Woman's Choral Club and Houston Quartet Society, with Madame Tetrazzini as the solo star. The large audience was transported with delight over the marvelous voice of the great prima donna. Both clubs, led by Mr. Huffman, did excellent work, and were enthusiastically applauded. People came from all over the State to attend the concert.

Boris Hambourg, the Russian cellist, thrilled his listeners when he played here recently under the auspices of the Girls' Music Club, of Houston. Cecil Fanning, the American baritone, is to be the next attraction of the club.

Jeanne Jomelli, the Dutch prima donna, is to be the soloist at the coming concert of the Treble Clef Club, April 18, in the Beach Auditorium.

An opera has been performed with great success at the foot of the Great Pyramid. The Sphinx was the only deadhead present.—London Opinion.

# ROME

Rome, Italy, March 25, 1912.

"Conchita," the new opera by the young composer, Riccardo Zandonai, met with complete success here at the Teatro Costanzi. Zandonai was already known as a successful composer through his "Cricket on the Hearth," given with success at Turin at the Teatro Regio last winter. The music of "Conchita" is rich in local color, the Spanish character always dominating, whether in the gay or tragic moments, and the complex character of Conchita, the cigarette girl, is well brought out in all its details. The passionate part is perhaps where Zandonai is weakest, his temperament being more adapted to sentimentality and romanticism, although in the libretto there are moments of unpardonable brutality. How a man of Zandonai's refinement could have become enamored of such a vulgar subject is an enigma. The music is beautiful, and it is a long time since a young composer has written such spontaneous melodies, rich and fluent, without falling into the error of searching for the abstruse. The intermezzos are jewels, and so is the second act, with its lively dances. The innumerable recalls after each act were certainly well merited. "Conchita" will have many performances. The composer studied at Pesaro while Mascagni was director there. Zandonai has a big future before him and is already on hand with a new opera, whose title is "Melenis." It is a Roman subject.

Rosina Storchio, the celebrated Violetta, gave two performances of "Triaviata" at the Costanzi, with the success she always wins through her impassioned interpretation of the title role. She has gone to Monte Carlo to sing "Butterfly," and will come back here to sing "Linda di Chamounix" with Battistini.

"Trovatore," "Africa" and "Elektra" are on the bills with "Conchita."

The concerts at the Augusteo continue their course, and last Sunday Bruno Walter, the Viennese conductor, had an artistic as well as a personal success. Next Sunday Walter is to conduct another concert.

Young Neolinari led, among other numbers, Brunnhilde's farewell in "Götterdämmerung," sung by Mlle.

Rakowska, a magnificent Wagnerian singer. She ought to dedicate her talents entirely to Wagnerian repertory.

At the Fenice, of Venice, a lyric season is to be inaugurated shortly during the artistic exposition, with the



RICCARDO ZANDONAI,  
Composer of "Conchita."

"Barber of Seville" (Titta Ruffo, Barber; De Hidalgo, Rosina; Kaschmann, Don Bartolo; Perca, Almaviva; conductor, Rodolfo Ferrari). "Don Carlos" and "Cassandra" (by Gnechchi), were projected, but the manager's

demands for the last named work were too much, hence the opera was withdrawn.

At Florence, this spring, "Isabeau" will be in the repertory.

Apropos of "Isabeau," this opera is demanded everywhere. At Ravenna, at Fermo, Bergamo, Chieti, Ancona, and last but not least at the Costanzi here.

A prize competition is on for symphonic works, and the reward for the winner will be a performance at the Augusteo. That is a fine way to give a chance to young composers.

At Naples there is a prize contest, too, but for a lyric opera, to be performed at the San Carlo. The composer must be Neapolitan born or have pursued his studies at the Conservatory of that city.

"Marinka," new, by Daneker, was a failure at Bologna, notwithstanding the excellent artists.

Maestro Domenico Mustafá, ex-director of the Sistina Chapel at the Vatican, died in his native city of Montefalco, near Pedugia. He was noted as a composer of sacred music, and as a singer Leo XIII held him in high esteem. Perosi succeeded him several years ago.

At La Scala, in Milan, "Norma" and "Meistersänger" were not very successful, the first because the part does not suit Madame Burzio, the second because the performance was generally mediocre.

The commission charged with examining the project of the subsidy of La Scala has not yet come to a decision.

Little Dante Alderighi, the Roman boy pianist, has gone to Leipzig to study.

As reported to THE MUSICAL COURIER, Boito's "Nero" is rumored ready to see the boards, but Boito is afraid the opera is too long, and he is thinking about sacrificing the last act. The work as cast now, he says, with intervals all calculated, cannot last less than five to five and a half hours.

Maestro Zandonai has left Rome for Pesaro, and from thence will proceed to his native town of Trento.

D. P.

## Bispham in Toledo.

TOLEDO, Ohio, April 9, 1912.

Never has an audience been more demonstrative than on the night of April 3, when David Bispham sang in Toledo with the Orpheus Club, of which Walter Eugene Ryder is the soloist and Theodore Zbinden, the accompanist. The concert was given at the Valentine Theater. Henry M. Gilbert assisted Mr. Bispham in the singing of arias and songs which have been on his programs in other parts of the country. The famous baritone's numbers included "O Ruddier Than the Cherry," Handel; "Commit Thy Ways," from Bach's "Passion"; "The Impatient Husbandman" (from "The Seasons"), Haydn; "The Frost King," Purcell; "Non piu Andrai," Mozart; songs by Schubert, Schumann, Brahms, Homer, Hahn, Gilbert, "The Page Song" from Verdi's "Falstaff," "Danny Deever," and the recitation Longfellow's "Robert of Sicily" to Rosseter G. Cole's musical setting. As an encore Mr. Bispham sang Homer's "Banjo Song." The Orpheus Club sang "Dudley Buck's 'Concert Waltz,'" "When the Bird A-Pilfring Goes" by Edward Kremser, and "Break, Break, Break" by Brewer.

The music festival in Toledo takes place June 10 and 11. The forces engaged include the Theodore Thomas Orchestra, of Chicago; Florence Hinkle, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor; Herbert Witherspoon, basso, and the Orpheus and Euridice Clubs of Toledo.

## Cadman in Denver.

A song cycle by Charles Wakefield Cadman, "The Morning of the Year," was given successfully at Denver, Col., recently, by the Tuesday Musical Club. The participants were Mrs. Edwin G. Edge, Llewelyn Jones, Mrs. L. C. Follenwider, Thomas R. Walker, and C. W. Cadman, at the piano. The texts of the cycle songs were selected from modern poets, by Nelle R. Eberhart.

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# LEIPSIK

LEIPSIK, March 27, 1912.

The twenty-second and last Gewandhaus program of the season is given today and tomorrow under the direction of Arthur Nikisch. There are the first and the ninth symphonies by Beethoven. Soloists in the ninth symphony are Gertrud Bartsch, Bertha Grimm-Mittelmann, Rudolf Jäger and Alfred Kase, who are all members of the Leipzig City Opera. Those critics who recently found so little of Beethoven and so much of Haydn and Mozart or somebody else in the composer's newly discovered "Jena" symphony, may be shocked also to hear how much of the same Haydn and Mozart were carried over to this C major symphony, No. 1. A recent second Leipzig performance of the "Jena" symphony did show surprisingly little of the later Beethoven, but in every episode of figuration or variation the Beethoven voice was there beyond all doubt. So was the Beethoven voice just about as plain in every other part as it is in the full Haydn-Mozart spirit of this C major symphony. In the same manner it will be difficult a few generations from now to say just where Johannes Brahms left off and Max Reger began, while the Richard Strauss spirit may have as many affinities as Corelli and Tartini. Today's Gewandhaus public rehearsal of Beethoven symphonies was one of very perfect art in nearly every particular. The last symphony was one of tremendous power, dignity and nobility in the Nikisch giving. The adagio was an incomparably great and plaintive song in the one unbroken line in which Nikisch resketched it. So was the scherzo one of unending variety and color in his special taste for balancing up the several orchestral corps. The audience accorded him heartiest greeting on his coming to the stand and remained long to applaud at the conclusion of the rehearsal.

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The St. Petersburg pianist, Leo Pouishnoff, gave a Leipzig recital to include the Bach-Busoni chaconne, a Mozart A major larghetto, the Glazounow B flat minor sonata, the Schumann "Carneval," two mazurkas, F minor ballade by Chopin, elegy and a G minor prelude by Rachmaninoff, the young artist's own "Tag des Regens," Scriabin's "Tragödie," Debussy's arabesque and prelude, and Liszt's twelfth rhapsody. Pouishnoff has much talent and much fine pianistic accomplishment. Whatever he lacks in maturity first shows in an occasional spiritual un-repose. His own piano compositions showed interesting and agreeable programmatic writing around a monotone held through the entire work. The classification would be that of a miniature, along with Scriabine and the young French. The Glazounow B flat minor sonata is not poor music, neither has it particular value. The weakness arises from the type of work which does not suggest the classic sonata at all. The main phrase manner is exactly that of the Liszt "Waldeinsamkeit" etude, including the even melody for the one hand and the ever running, rumbling accompaniment by the other. Sinding also wrote a piano sonata about in this manner, and that was no sonata, either. The Glazounow work has some fine, unconventional melody in the andante, while the best rhythmic interest is found in the last movement, marked allegro scherzando. Pouishnoff is a pupil of Annette Essipoff.

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At Mrs. Carl Alves' monthly class musicale there was much very beautiful singing by seven of her pupils. Contralto Mrs. Lehre Dantzer, of Texas, sang the Brahms "Liebestreu," "Sapphic Ode," and "Meine Liebe ist grün." Contralto Nora Ransom, of England, gave Franz "Abends" and Schumann's "Dein Angesicht." Contralto Mary Carter, of Los Angeles, sang Secchi's "Lungi dal caro bene" and Beethoven's "Heavens are Telling." Soprano Kathleen Doyle, of India, gave Max Reger's "Herzenstausch" and "Waldeinsamkeit." Contralto Mrs. F. E. Dreibrodt, of Leipzig, sang Schubert's "Allmacht" and "Lachen und Weinen." Soprano Ola Gullede, of Texas, gave Schumann's "Wehmuth" and "Widmung." Soprano Elsa Alves, of New York, sang Liszt's "Quand je dors" and Debussy's "Mandoline." Of the new voices here represented, that of Miss Gullede is one of exceptional value, such as should lead her into a brilliant career. She had come to Mrs. Alves well prepared by Mrs. Dantzer, who is also possessor of a beautiful voice and is singing superbly. Miss Ransom's voice is one of very unusual beauty and character, though as yet she is hardly past the beginner's stage as singer.

\*\*\*

The Leipzig City Opera is just about concluding the giving of all the Wagnerian operas. Now that the Gewandhaus concerts no longer require the orchestra, opera will be given in much greater frequency, beginning April 7, after a few days of closed house. Notwithstanding other service, there was a very fine performance of Mozart's "Cosi fan tutti" on March 25. Aline Sanden, Grete

Merrem and Fräulein Fladnitzer were respectively Leonore, Dorabella and Despina. Messrs. Jäger, Klinghammer and Staudenmeyer respectively Ferrando, Guglielmo and Don Alfonso. The entire ensemble played and sang vivaciously under Conductor Pollak. Fräulein Sanden's voice is steadily gaining in character, likewise that of Fräulein Merrem, whose voice here blended finely with the former. The last performance under the Robert Volker regime will be that of "Die Meistersinger," on March



THE SINGER and the accompanist.

31. Director Volkner then goes to the opera in Frankfurt-am-Main, and the united Leipzig city theaters will be taken in hand by Intendant Martersteig, recently of Cologne. Conductor Lohse assumes his duties here August 1. Though the contract of Conductor Pollak expired March 31, he has been retained until the coming of Lohse, at which time Pollak assumes his new post at Frankfurt-am-Main.

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The youthful Australian pianist, Winifred Purnell, gave a recital to include a movement from the Bach "Italian"

concerto, the Beethoven E flat sonata, op. 27, the Schumann toccata, a Schubert moment musicale, op. 94, No. 2, the Chopin B minor sonata, Chopin G minor ballade and the Liszt "Au bord d'une source," F minor etude, "Irrlichter" etude and E major polonaise. The pianist is only a child, but she is showing very great talent in her power to interest as interpreter. Her playing has strong mood and fancy, with intensity that is adequate to hold attention in the very slowest tempos. Her feeling for detail comes near breaking up long lines desired for the sonata forms, but that weakness will clear up with age. At present she has some bad bodily mannerisms which greatly disturb the pleasure of her recital, and it is hoped that she may get rid of those first. She was received here with great enthusiasm by the public and the daily press.

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Edyth Walker's song recitals brought Schubert's "Lied eines Schiffers," "Rastlose Liebe," "Die Allmacht," the Brahms "Waldeinsamkeit," "Ich wende diesen Blick," "Minnelied," "O, liebliche Wangen," Mahler's "Ich atmete einen Linden Duft," "Ich bin der Welt," "Liebst du um Schönheit," "Wer hat dies Liedlein erdacht," Gustav Brecher's "Wanderers Nachtlid," "Der Arbeitsmann," Hans Pfitzner's "Im Herbst," "Frieden," "Wie Frühlingsahnung," the Strauss "Liebeshymnus," "Wenn," "Blauer Sommer" and "Kling." Gustav Brecher was accompanist. The recital had been set for a date some weeks earlier, but continued indisposition had necessitated canceling of both recital and operatic engagements for some weeks. On the evening of her Leipzig recital she sang enjoyably, except in the last song group, where she forced the voice badly. She was greeted by an enthusiastic audience.

EUGENE E. SIMPSON.

## Music in Calgary.

CALGARY, Canada, April 9, 1912.

The Apollo Choir gave its annual cycle of concerts on Wednesday and Thursday of last week assisted by the St. Paul Symphony Orchestra. One of the works given this year was the One Hundred and Fourteenth Psalm by Mendelssohn, of which the choir gave a splendid and masterly rendering.

Percy Newcombe is to be heartily congratulated on the effects produced by this choir, bearing in mind the fact that it is such a hard matter in this new Western country to keep a chorus together for a time.

The St. Paul Orchestra gave a matinee performance on Thursday afternoon to a very large audience; so different from last year.

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DAVID BISPHAM AS THE PIRATE.

wonderful variety of these lightning changes made a profound impression and proved that Bispham is not only a great singer but a great character artist as well.

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career brings into prominence more effectively his astonishing versatility than this delicate little stunt.



DAVID BISPHAM AS DANNY DEEVER.

**Marie H. Sprague Had Busy Winter.**

Marie H. Sprague, directress of the Bissell Conservatory of Music, has spent a busy winter professionally. In addition to a large number of recitals, she has directed the music for two memorial services of the Fraternal Order of Eagles, and appeared before several prominent clubs in Pittsburgh and vicinity.

Union memorial services of eleven Aeries of Eagles of Allegheny County were held on the afternoon of March 3, in Exposition Hall, Pittsburgh, at which 5,000 people were present. On the musical program, furnished by Miss Sprague, were four chorus numbers, by a chorus of 100 voices; one solo number by Miss Sprague, a male quartet number, and a violin solo by Adolph Rosen, formerly of the Pittsburgh Orchestra. Carl Bernthaler, formerly director of the Pittsburgh Orchestra, was at the piano and Ethel Totterdale Hussler at the organ. On March 31 Miss Sprague directed the memorial services of the Ford City Aerie, held in the high school auditorium in that city. Several recitals were given in the homes of Pittsburgh's society circle, also in the Fort Pitt Hotel and in the rooms of various women's clubs.

Miss Sprague gave a charming recital and musical talk to the students of the Ursuline Academy the week before Easter. Her program was divided into three parts, the first devoted to a talk on the folk songs of America, Cadman's compositions being used for illustration. Folk songs of various of the foreign countries were used in the second part, including those of Spain, France, Italy and Germany. Operatic selections were given in the third part, and portions of "La Traviata," "Madama Butterfly," "Robert le Diable" and "Les Huguenots" discussed.

Recitals given in Miss Sprague's studio, Seventh avenue and Smithfield street, are always well attended.

**Ohio Music Teachers to Meet in Columbus.**

The Ohio State Music Teachers' Association will hold its annual meeting in Columbus, June 25, 26, 27 and 28. At the last convention, held in Dayton, a new policy was adopted which has placed the association on a higher basis. Charles E. Davis was elected president, with a salary, and the privilege of employing a secretary; both have labored to develop the work to such an extent as to reach almost every teacher of standing in the Buckeye State. Twelve vice presidents in different sections of the

State have organized auxiliaries, with the hope of increasing the interest of every teacher in the coming convention.

It is expected that at least a thousand teachers will attend the meetings in June, and among them will be music teachers in colleges and supervisors of music in the public schools.

**Covent Garden Subscribers.**

Following is the list of subscribers to the London Covent Garden grand season of opera which opens April 22:

Mis Majesty the King, her Majesty the Queen.  
Duchess of Westminster, Marchioness of Ripon, Marquis de Soveral, Earl of Crewe, Earl of Clarendon, Earl of Harewood, Earl of Ilchester, Earl of Lonsdale, Earl of Portsmouth, Countess of Cavan, Countess of Lonsborough, Count Benckendorff, Count Lutzow, Count Albert Mensdorff, Viscount Esher, Viscount Iveagh, Viscount Portman, Lady Charles Beresford, Lady Barrymore, Lord Castlereagh, Lady Cowdray, Lady Duveen, Lord Devonport, Lady Egerton of Tatton, Lord Farquhar, Lady Greenwell, Lady Harmsworth, Lady Henry, Lord Herschell, Lady Mount Stephen, Lady Alice Mahon, Lady Northcliffe, Lady Paget, Lady Beatrice Pretymann, Lord Revelstoke.

Sir Anthony Abdy, Sir Ernest Cassel, Sir George Cooper, Sir Frederick Macmillan, Sir Carl Meyer, Sir Siegmund Neumann, Sir William Nelson, Colonel Sir Henry Oldham, Sir Edward Stern, Sir Edgar Speyer, Sir Spencer Mayron Wilson, Sir Harry Waechter.

The United States Ambassador, Baron Frederic d'Eranger, Baron von Goldschmidt Rothschild, Baron A. de Meyer, Baron Bruno Schroder, the Hon. F. N. Curzon, the Hon. Mrs. R. Greville, the Hon. W. F. D. Smith, the Hon. Harry Lawson.

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Miss Elin, Mrs. G. Ellissen, O. H. Edinger.

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Carl Derenburg, H. F. Dickens, Gerville Douglas, Mrs. Durant, Mrs. Louis Duveen.

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**Gardner Lamson on Opera in America.**

At the City Club of New York, on the afternoon of Saturday, April 6, there was given a so called "opera luncheon," at which the presiding officer, the speakers and guests were ladies and gentlemen identified in various capacities with opera, namely: Madame Galski, Madame Gluck, Prof. Horatio Parker, David Bispham, Herbert Witherpoon, Otto Kahn, Rawlins Cottenet and Gardner Lamson.

The large hall of the clubhouse in West Forty-fourth street was filled by the members and their guests, nearly 300 in all, and the general topic for the speaking was the various phases of grand opera.

Mr. Lamson, who has had a decade of successful singing in German opera houses, was asked to speak on "Opera in Germany and in the United States of America—a Comparison." His full remarks follow:

"Opera in Germany as compared with that in this country presents interesting differences. In fact, the systems of the two countries are the opposite of each other.

"In the first place, in Germany music is a recognized part of the educational scheme, second in importance to none, not even the school, and as such it becomes at once a national institution. Nearly every city, of no more than 50,000 inhabitants, perhaps even smaller than that, has its theater devoted partly to opera and partly to drama, owned and managed by the municipality through a commission of capable citizens appointed for the purpose. The financial responsibility is guaranteed by the community. If the city be the residence of a prince, or duke, or other potentate, the theater is his, he deputizes its management, becomes its financial sponsor, and out of his purse makes good the deficit, for opera, like all that is truly educational, costs, in Germany, too, more money than it brings in.

"As compared with anything that we know in this country the cost of tickets is nominal. The people, all classes, can go, and do go. They know the stories and they know the music. It is inspiring to stand on the stage and realize that the citizen way up aloft, no doubt a very humble one, can most likely give you your lines, and knows the music you have to sing—inspiring; that is, if you know them yourself as well as you should!

"As members of the community, old and young, have an interest in the theater that becomes a feeling of proprietorship. You are serving them, and you are theirs. If you have the good fortune to please them they love you,

and the fact of your being an American, or a Scandinavian, or a Russian, does not stand in the way of that love. If, some fine afternoon, you walk out of town to a garden to hear the best music played by an excellent military band, people of every class, whom you have never seen before, will speak to you, and in a way that will warm



GARDNER LAMSON.

your heart and make you secretly resolve that the next time you'll give them a better performance than ever before.

"Naturally it is all on a simple scale, not lavish; yet, because simple, by no means inadequate. Simple in order

to be available to all. In fact it is often in the smaller, provincial opera houses that one hears a particularly excellent performance. In just such a house it has been my privilege to take part in performances of works no less important than 'The Mastersingers of Nuremberg' and 'Lohengrin' for instance, in which there was an enthusiasm, a team play, a 'Stimmung' as the German calls it, which one does not always find at the Royal Opera, Berlin.

"It is our privilege here to live in a democracy. Because we do not yet look upon music as an indispensable medium of education for all classes, the municipality can not serve, except in a limited way, as purveyor of music to the community. That opera may exist at all the appeal must be made to the individual and, because it is a costly thing, to the man who has the money to pay for it. This opera here becomes a matter of privilege, and associated in the public mind with a class—a sterilizing influence to any art. That its patrons may be held, opera must be given with constantly increasing magnificence, which means ever increasing cost to producer and patron alike, and which makes it ever more prohibitive to the public at large. Prohibitive, not to those who are able to listen to opera tonight in New York City and a week hence in London, or Paris, or Berlin, or Vienna, but to that far larger class who cannot afford the money it costs, yet have by the grace of God a right to hear all music, because of the ready responsiveness that is in them, and their innate understanding—a class nowhere larger than in cosmopolitan New York City.

"It is no part of my desire to challenge the right to existence of opera as we have it here; nor to maintain that any work of art should be given except with full attention to detail, and all possible magnificence; but only to ask whether we are yet getting out of opera all there is in it, not for ourselves alone, but for the great body of the public.

"The German system is not perfect, which they of that country acknowledge when they apply to their opera as they so often do their saying, 'everywhere you have to use some water to cook with.' Nor could it be reproduced here. But I believe that opera is possible in this country at prices as well within the means of the average of the public, as those of Germany are within the reach of the people of that country.

"I believe that a sizeable opera house accessibly located in the easterly part of the city, in which the scale of prices should range from a maximum of \$2 down to a very large number of seats in the upper gallery at 25 cents—because it is from way up there that the valuable contributions to music are likely to come!—would be a nearly self sustaining proposition.

"But how shall such an opera house be manned? you ask. Three years ago, in Berlin, I had occasion to know that there were at that time under engagement upon the stage devoted to opera in German, more than one hundred American men and women, engaged, no doubt, because they had something to give in return, for even in Germany opera is not a philanthropy. This is material in the making and, for the purposes of opera, in an admirable environment; material that will be available for the more than 'living wage' such an enterprise would be able to pay. Not the planets of the operatic firmament, but stars of no mean lustre, and, most important of all, capable of excellent team play.

"We—especially of Anglo-Saxon blood, and men far more than women—need to allow ourselves to become more intelligently acquainted with music than we are, and the love of it will surely follow, and music's subtle power will take us from ourselves and the materialism that surrounds and irritates us, take us further and faster than any touring car of whatever horse power you like.

"What I have said is not new, indeed it may sound reminiscent. But it must be said, once in so often, until we find ourselves getting out of music, particularly opera, all there is in it for the community at large. That it is visionary I cannot admit till it shall have been proven so by test."

**Russian Trio at the Plaza.**

In response to a general request by their many patrons and subscribers, the Russian Trio, consisting of Eugene Bernstein at the piano, Michel Bernstein, violin, and Arthur Bernstein, cello, have decided to conclude their season's series by another concert in the large ballroom at the Hotel Plaza, New York, on the afternoon of April 23 at 3 o'clock.

**Williams on Tour.**

H. Evan Williams, the famous Welsh tenor, is soloist on tour with a prominent orchestra. They opened their spring tour at Richmond, Va., Monday, April 8. He sang in Washington, D. C., Sunday night, April 7.

She—"What has happened to Miss Murdock?" He—"That affable young fellow told her she had a musical laugh, and she went into hysterics over one of his stories."—Woman's Home Companion.

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To begin with, Helen von Doenhoff was in her time one of the brilliant stars in grand opera, and before entering into the grand opera field she had become celebrated in Europe and the United States in the lighter forms of opera, more especially operetta of the Viennese school. Blessed with a rich contralto voice of extended range and flexibility, and marvelous ability as an actress, Madame von Doenhoff attracted notice among theatrical as well as musical managers. One of the men who discovered her rare gifts was the late Heinrich Conried, first an actor, then a stage manager and later a theater manager, and finally impresario at the Metropolitan Opera House. During the years of Mr. Conried's reign at the Metropolitan he frequently sent young singers to Madame von Doenhoff's studio, and he did it because he realized that a teacher who had herself been a great stage celebrity was the best sort of a guide for budding prime donne.

The Conried applicants generally came equipped with a simple note, requesting merely that "Madame von Doenhoff hear Miss ———'s voice," and the interview ended as Mr. Conried had hoped—that is, by the young singer becoming a pupil and learning from one who was an authority. Most of the young singers trained by Madame von Doenhoff are singing in opera abroad or are with companies now traveling in this country. Familiar with a hundred roles in grand opera, comic opera and operetta, there is hardly a style of stage productions in which Madame von Doenhoff cannot help those in the profession and those planning to begin their careers.

What Madame von Doenhoff has done has been effected without sensational advertising. Like most teachers who are consecrated to their work, Madame von Doenhoff has no time or thought for schemes to attract a lot of inefficient and unworthy talents to her studio. She aspires for pupils who will work and who are serious in their studies. Of course, like all prominent New York teachers, some of her students come from the world of fashion, but even these finely groomed and highly polished ladies seem to appreciate the artistic ideals that govern the Von Doenhoff school, and they often make astonishing progress.

One of Madame von Doenhoff's advanced pupils, in talking with the writer last week, declared it would be a good thing if some of the singers at the Metropolitan Opera House and those connected with other opera companies in this country could be induced to take some lessons in acting from Madame von Doenhoff.

"You know," said the bright young lady, "Madame von Doenhoff watches every step we take; how we pick up a chair, how we make gestures, and if she does not speak to us about it at the time, we are sure to be admonished by her in the future, should the subject of grace and stage deportment be introduced into our conversation. We cannot hope in one lesson to have her correct all our shortcomings, but we are sure to hear from her, and before the end of the term you may rest assured that we walk more gracefully, make gestures that are refined and indicative of good breeding, speak with purity of intonation as well as sing artistically and, above all, correctly. There is nothing that escapes Madame von Doenhoff's vigilance, and her keen sensitiveness is almost clairvoyant in its power to divine what we require to make us artists in every sense of the word. Yes, I do think many professionals need just the coaching she can give them. A singer who was herself one of the best Ortruds and one of the best Azucenas that ever walked the boards is the teacher for the coming opera singers; but we must also take into account Helen von Doenhoff's wonderful versatility; she is as much at home in operetta as she is in grand opera. This rare talent to do justice to tragedy as

to comedy reminds one of Amalie Materna, who began her stage career as a soubrette, and who later on, as we all recall, became Wagner's ideal Brünnhilde, and was, in fact, the one chosen by the master to create the role of the Valkyrie when the complete 'Ring' was performed for the



HELEN VON DOENHOFF AS AZUCENA IN "IL TROVATORE."

first time in chronological order, at Bayreuth in 1876. Here is an illustration of the lesson which Madame von Doenhoff tries to teach us; she declares that because a singer has a strain of comedy in her it is no sign that she cannot mount up the tragic stairway to something higher; but in order to sing tragic parts successfully we must

have the physiognomies demanded for tragedy. No singer with a small and insignificant nose can ever hope to play tragedy, but Madame von Doenhoff tells us that she might make her mark as a star in operetta or musical comedy."

Many readers of THE MUSICAL COURIER will remember that it was Helen von Doenhoff who, years ago, advocated a theater for operatic and concert debutants. At her own expense she issued a circular and it was sent out broadcast. Madame von Doenhoff believes that the musical profession was not quite ready for such an undertaking when she first advanced the idea, but she does not hesitate to assert that now would be the proper time to establish such an institution, on the plan of the theater they have for amateur actors in Vienna. Young singers should have opportunities to be heard under conditions that would encourage them to go ahead without suffering the embarrassments which so often destroy hope and ambition among some of the most gifted. A theater for operatic debutants could be made to pay for itself if rightly managed. Such a theatre should have an orchestra, and here, as Madame von Doenhoff states, a body like the Young Men's Symphony, which is trained by Arnold Volpe, could assist in the performances. It would be amateur all around, but with the prospect of developing all concerned into professionals.

When asked to say a word more about the school or theater for operatic debutants, Madame von Doenhoff looked rather amused.

"Why," she said with an indifferent sigh, "until we have enough persons pledged to build and equip the theater, there is no use in saying more about the plans. It is all very practical, as you must admit. We want to save our young singers from misery and hardship, for one thing, and then we want to develop our national talent in a way that will show the European cities that what they call 'atmosphere' is no longer lacking in America. Many of the vocal pupils, some of the very best, are daughters and sons of foreigners, and they do not lack temperament or ambition. But until we have an organization it is useless to say what can be done. Some of our leading women's clubs endeavoring to improve our musical standards should take interest in this matter of a theater for lyric debutants. We want to safeguard the lives of our girls, and we can do this by the proper chaperonage during the time when the young singers are ready to begin their professional careers."

A gentleman from Texas went into a Washington restaurant the other day, ordered a dinner, drew two navy revolvers and commanded the other diners to maintain silence while he ate his meal. It is a pity that more Texas gentlemen do not attend the opera.—Rochester Post-Express.

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"It is a pleasure to me to find you looking so well and so free from care, notwithstanding the aggression of the suffragettes."

"The ladies, yes, they are restive at present, though not from any fault of mine. I think I have outgrown the



"WHY HAVE YOU WAITED SO LONG?"

condition in which my Adonislike form might cause a flutter in the feminine heart," replied Mr. Taft, eying his generous proportions goodnaturedly.

"Yes," said the Don, "if I may be allowed to say so, I think the ladies, the young ladies, prefer a more slender figure."

"Oh, well, as I am not a candidate for the post of piano teacher in a ladies' seminary it does not matter."

"What? Do you take an interest in musical matters?" exclaimed the delighted Don.

"Of course I do," replied the President. "My family has been devoted to art in all its branches for years. As a boy I often followed the bands through the streets of Cincinnati."

"And now, of course," replied Don Keynote, "the bands follow you, and precede you, too, for that matter."

"Exactly. That's the trouble. I am nothing if not sensitive. Such a high strung, nervous, hypersensitive creature as I am never existed! Now, whereas the brass bands that follow and precede me disturb my neurosis, and whereas this same neurotic excitement is caused by these bands aforesaid playing in different keys at one and the same time, and Whereas I, William Howard Taft, by the will of the people and the financial aid of wholly disinterested relations and supporters, am President of the United States of America for at least one term and am therefore in a position to cause to be introduced a bill into Congress bearing on the regulation of musical pitch and the free importation of the same without duress or restriction of trade, as per schedules F, D minor, and B flat of the Canadian reciprocity treaty of 1854, foolishly abrogated, as I think, and whereas the Supreme Court having reversed the verdict of sundry lower courts and being itself subject to the higher authority of the Senate, has handed down the decision that such a bill is not contrary either to the letter of the law or the spirit of our glorious Constitution, wherein are to be found all the wisdom, precepts and laws necessary for the complete emancipation of man and his wellbeing as a free citizen of the world, and whereas I am also personally interested in the betterment of music in general and brass bands in particular—I say particular, because of the ordeal of my public appearances when I am compelled to listen to bands, without bail and contrary to a writ of habeas corpus—I have instructed the jury to acquit the defendant and thereby

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establish a wholesome precedent for the benefit of future lawgivers and judges."

"I haven't the least doubt of it," replied the Knight.

"Then you agree with me?" asked President Taft.

"I do."

"I thought you would. I have to be careful to keep my language simple and free from the technicalities of the court house for the sake of the common people. For whereas Draco was not more severe, Solon more wise, Themistocles more farsighted, Lycurgus more eloquent, and Pericles more tactful in his administration of Athenian law and his intellectual acumen in Hellenic jurisprudence, than I am careful in my adjustment of the fundamental laws of the democracy and the diurnal requirements of the plutocracy, yet I have ever made it the chief plank of my political platform, that my language should be disencumbered of superfluous verbosity and legal technicalities and addressed primarily to the unsophisticated intelligences of the laboring classes."

"You are wise in appealing to the common sense of the ordinary man," said the Knight.

"Exactly. The welfare of the people is ever my chief concern. It is for that reason that I am now in communication with the governments of England, France and Germany with regard to musical reciprocity and the free and untrammelled importation and exportation of concert orchestras. What do you think of that, eh?"

"Glorious, glorious!" exclaimed Don Keynote with enthusiasm. "By the way," he added, approaching the President and lowering his voice to a whisper, "we have one or two orchestras in New York which I should be glad to see exported."

"Hushhh," said Mr. Taft, putting his finger on his lips, "I know, I know. But I must ask you to excuse me at present, as I am preparing an amendment to the Pure Food and Drugs Act, making it a felony to substitute cornets for trumpets in a symphony."

"That will doubtlessly be very whereas," said Don Keynote.

"Almost invariably," replied the President.

#### Katharine Goodson in Jamaica.

Katharine Goodson left for Jamaica on April 3, where she will remain for three weeks to fulfill an engagement for a short series of recitals in the principal towns and in some of the important colleges. She is due in New York again on May 1. In addition to filling some festival and commencement dates, she will coach a few of the numerous applicants who have applied to her for lessons at the Elinor Comstock School of Music, 1000 Madison avenue, New York. Miss Goodson will remain in New York until June 15, when she returns to her London home.

Following are a few new press notices:

With an execution which was technically perfection and a touch to be envied by even the best of pianists, Miss Goodson held her audience spellbound for just an hour and a half. Each motif in her selections was carefully studied, and her memory was remarkable, playing as she did half a dozen different themes without an intermission. Her first number alone occupied the better part of fifteen minutes, showing the facility of the mind which had been trained to retain ever the finest points and most details of the composition.—Auburn Daily Advertiser, March 12, 1912.

Miss Goodson is to be ranked among the first of the pianists that have appeared in Auburn both as to her interpretation and in her technical equipment. The audience received the performance with artistic pleasure, for the performer was to an appreciable degree an interpreter of intelligence and poetic feeling. Originality stamps her work and romance was evident in all her work in addition to her technical excellence.—Auburn Daily Citizen, March 12, 1912.

It is interesting to hear that Arthur Forrest of "The Enchantress" company considers Katharine Goodson, who will play this afternoon in Windsor Hall, one of the greatest pianists alive. "Let me tell you," he said to the writer apropos of her coming, "that no

woman player since Sophie Mentor has surpassed her. If this is her first visit to Montreal, she will astonish you all; and my opinion of her power is shared by my brother-in-law." The point of the last statement is that Mr. Forrest's brother-in-law is Rudolph Ganz.—Montreal Gazette, March 30, 1912.

#### Walter C. Earnest, Tenor.

Walter C. Earnest has had numerous appearances with the Cincinnati and Pittsburgh Symphony Orchestras, as well as with clubs and musical organizations throughout the Middle and Southern States. Following are several press criticisms:

Mr. Earnest's singing was a revelation to his hearers. He proved himself a master, in whom technical skill, imaginative force and rare artistic insight were marvellously combined with a magnificent tenor voice.—Louisville (Ky.) Times.

A great delight it was to listen to a tenor voice which is as pure and clear as the one possessed by Walter Earnest; it is lyric in quality, but contains the necessary dramatic qualifications to render the most difficult arias in a perfect, artistic manner.—Nashville (Tenn.) Tennessean.

Mr. Earnest came into his own in the great solo "In Native Worth" where his cultivated tenor voice had ample opportunity. He was cordially applauded.—Indianapolis News.

Mr. Earnest, who has a most pleasing tenor voice, in his aria "Cielo e Mar" from "La Gioconda" was enthusiastically received and compelled to respond with an encore.—Pittsburgh Gazette-Times.

Mr. Earnest is the possessor of an exquisite tenor voice of great power and clearness. His aria "Total Eclipse" was very impressive, and for his excellent performance of the difficult aria "Why Does the God of Israel Sleep?" was greeted with enthusiastic applause.—Cincinnati News.

#### Tetrazzini to Sing at Hippodrome Sunday Night.

Madame Tetrazzini, back East from another phenomenally successful concert tour, will appear in concert at the New York Hippodrome Sunday evening, April 21, assisted by Naham Franko and his orchestra of seventy-five men. Yves Nat, pianist, Emilio Puyans, flutist, and M. Pascal, baritone, are also to assist the prima donna in a program that will include a number of arias from operas which have helped to make Tetrazzini famous.

As heretofore on her concert tours, Madame Tetrazzini created tremendous enthusiasm on the Pacific Coast. In writing of Tetrazzini while the diva was in San Francisco, Harvey Wickham, in an interview published in the San Francisco Chronicle stated:

There is one great thing about Tetrazzini—you know when she is in town. There are lots of other great things about her, of course, but her power of exciting general interest puts her in a class by herself. One doesn't have to go into the drawing rooms of the cultured to hear her name mentioned, and the vast audiences which she draws are composed of all sorts and conditions of men and women.

This, I think, is something entirely in her favor, and speaks volumes for the genuineness of her art. Yesterday afternoon Dreamland Rink was not only filled, but packed and jammed, with what might properly be called Tetrazzini fans. The musical public was there and so were many society people. But other artists can draw these. It is the enthusiasm of the world in general—of people not ordinarily so much interested in music as in business, baseball—yes, and even prize fights—which is Tetrazzini's crowning glory. For, believe me, it is much more difficult to interest a good, ordinary sport loving citizen in a song than it is to get plaudits from high-brows.

Such an audience as yesterday's was never, I believe, gathered under one roof to hear a singer. Previous audiences this season have been immense, but they left breathing spaces. Yesterday's throng was stupendous and made you think that the rink was going to burst. The box office—this is my guess—must have taken in \$10,000.

The streets were animated for several blocks in every direction fully an hour before the concert began. Crowded cars sped along, passing dozens on every corner and unable to take on more. Even the throngs of yesterday failed to come up to yesterday's unless my memory is becoming treacherous.



Unveiling Tetrazzini Memorial, San Francisco, March 24, 1912.  
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SERGEI RACHMANINOFF, the pianist and composer, has been appointed chief conductor at the St. Petersburg Opera.

THE receipts of the recent Cincinnati concert of the New York Symphony Orchestra, Walter Damrosch, conductor, were \$260.

ALESSANDRO BONCI has been engaged to sing at the Metropolitan Opera House for three years, beginning next fall. The association will be an honor both for the institution and the artist.

"L'OPERA est mort, vive l'opera." The Metropolitan closed last Saturday evening, April 13, and next Monday evening, April 22, Jules Layolle's company from the New Orleans Opera will begin a brief season here at the Lyric Theater.

BUSONI's opera, "Die Brautwahl," had its premiere at Hamburg, Saturday evening, April 13, and, according to cable advices, was a decided success, the orchestration, harmonic daring and modern contrapuntal mastery impressing the audience and the critics most favorably.

FLORENCE, Italy, has voted an annual subsidy of 15,000 francs to its local opera house, the Politeama. While 15,000 francs is only \$3,000 in American money, that sum is exactly \$3,000 more than any American municipality donates to the cause of music.

DETMOLD, Germany, has lost its opera house, which was destroyed by fire not long ago. Detmold has a particular claim to musical distinction, for Lortzing sang there from 1826 to 1833, and Brahms was conductor in the same place from 1854 to 1857. A new home for opera is to be erected at once in Detmold.

LEOPOLD STOKOWSKI and the Cincinnati Symphony Orchestra have been unable to adjust their differences (details of which were published recently in THE MUSICAL COURIER) and Mr. Stokowski's connection with the organization is at an end. The gifted conductor now is in New York for a short vacation before sailing for Europe, where he will begin his new activities by leading several concerts of the London Symphony Orchestra in June.

"It is perhaps well that 'Parsifal' has been consecrated in the public mind to purposes beyond those of the modern theater. The cold examination of the analyst penetrates to many weak places in it as an art work and to much hollow pretentiousness."—New York Sun, 1912. The same thing was written in 1905 by THE MUSICAL COURIER, when the New York dailies were trying to make the American public believe that "Parsifal" represented the ripest fruits of Wagner's genius.

THE association known as the "Berliner Tonkünstler-Verein," under the presidency of Adolf Goettmann, has published its sixty-seventh annual report. In the last year they had nine recitals, one extraordinary recital, three musical scientific lectures and one evening for pupils, and during this time they produced ninety-nine works of thirty-three composers, men and women, and, with the co-operation of fifty artists, men and women, because they make a specialty of calling attention to their affiliation with the feminine. The society has 14,000 volumes in its library, open to any one, and of this number, during the last year, 5,245 were loaned out to readers and students. The treasury has at present the sum of 80,100 marks, equal to \$20,000, and has a membership of nine honorary and 534 ordinary (as they call them) members, and forty-four extraordinary, meaning altogether 587 members. They are also happy in the possession of a

paper, published by the society, which represents its interests and sends out 2,000 copies of each issue, probably once or twice a year. We have no society in America that is on the basis of this Berlin organization.

ONE of the operatic artists who looms with particular importance out of the chronicles of the season just past is Olive Fremstad, a singer of remarkable attainments and an actress of extraordinary intelligence and histrionic mastery. Slowly, but surely, has this truly great artist built up her supremacy as a dramatic soprano, conquering with admirable patience and perseverance the vocal limitations that marked her early attempts at the roles to which she now lends such undisputed distinction. Whether as Armide, Fricka, Brünnhilde, Isolde, Venus, Elsa, Tosca, Elizabeth, Kundry—and these comprise the leading roles in the realm of dramatic soprano singing—Olive Fremstad always satisfies the most exacting musical and aesthetic demands, and brings to her interpretations a complete measure of sympathetic insight, tone control and dramatic sincerity. Of late Madame Fremstad has been making a minute study of the great German lieder, and her future appearances (when opera engagements permit) as an exponent of concert song in its highest forms, promise performances that should afford American audiences unalloyed artistic enjoyment.

If the tour of the London Symphony Orchestra under Arthur Nikisch in this country is not based upon the elementary derivation that America wishes to hear the best class of orchestral and symphony concerts, what possible object could there be in the organization of symphony orchestras throughout the country, and what logical reason would there be for any organizations in New York established for the purpose of giving symphony concerts? That is very simple, that question; there is nothing involved about it. We have no American standard of symphony concerts. Our symphony concerts here are conducted with the use of the German language, which means that there are no Americans in the orchestras; not enough to make them American orchestras. The London Symphony Orchestra consists of Englishmen who have studied in English music schools and under English music masters, and is conducted by a man who is not an Englishman, but who must rehearse them with the use of the English language—their tongue. We have nothing like that in the United States as yet; nothing established; nothing permanent. We are in a most interesting state, a state which, to say the least, is chaotic.

FROM a Cape Town dispatch to the Sun, one learns that Paderewski, after his tour just completed in South Africa, expressed himself to the interviewers on the subject of musical conditions in that far off land. To judge from the remarks quoted, the pianist is not enthusiastic about South African appreciation and understanding of tonal matters. When John Philip Sousa returned from the same place, he described the great distances encountered in the trips from town to town, and that probably is one reason why musical affiliation is not close in the Africas, and culture manifests itself only in isolated circles. The interior of South Africa, inhabited largely by Boers, is, if anything, anti-musical, for the transplanted Dutch colonists are a Puritanical, prayerful people, not given to tuneful enjoyments outside of sacred songs. To go from a Cape Town concert to one in Pretoria, is like giving a concert one night in New Haven and the next in Decatur, Ill., or one night in Weymouth, England, and the next in Christiania, Norway, or one night in Schaffhausen, Germany, and the next in Pinsk, Russia. Paderewski probably found the journeys tiresome and the audiences provincial. The Rand is more interested in ostrich eggs than in Beethoven sonatas and Chopin ballades.



# MORE NIKISCH TRIUMPHS.

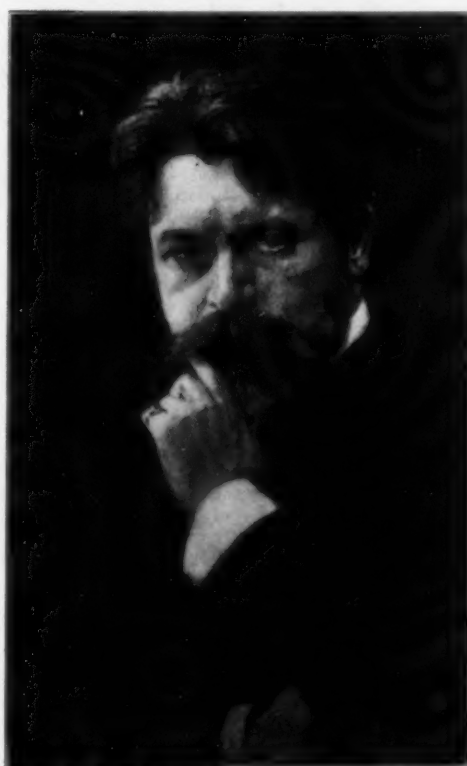
CARNEGIE HALL housed an immense audience at the second concert of Arthur Nikisch and the London Symphony Orchestra last Wednesday evening, April 10, and again the auditors constituted the elite of New York's culture, fashion and art life. Enthusiasm reigned rampant from the moment the magnetic leader made his initial entrance until after he had bowed his final acknowledgments and torn himself away from his reluctant admirers.

Nikisch and his men gave ample evidence that their triumphs at the first concert two evenings before had been won legitimately, for they repeated them in the same measure and with the same finished performances as a basis, although the program was different not only in content but also in character. For the second concert the scheme embraced Beethoven's "Egmont" overture, Tchaikowsky's "Pathétique" symphony, and Wagner's prelude and "Liebestod" from "Tristan and Isolde," "Waldweben," from "Siegfried," and prelude to "Meistersinger."

Virile, broad, intense, convincing, was the Nikisch reading of the Beethoven overture, one of that master's most finished compositions, noble in every measure and filled with poignant, exalted emotion. The London Symphony Orchestra proved that its wonderful work at the premiere, when the players created such a sensation in the "Leonore No. 3," had not been a fluke nor the result of specialized preparation in one number. Again were in evidence the same precision of attack, unified bowing, intelligent ensemble, and gratifying technical accuracy in every detail. The men and Nikisch constitute a performing medium thoroughly in spiritual and musical accord and perfect in execution. In its way, nothing more impressive orchestrally has been heard in New York than the "Egmont," as given to us last Wednesday. Our local leaders and local orchestras should cherish that achievement as a model that could be safely followed in every respect.

It was to be expected that Nikisch would get from the "Pathétique" every bit of effect which lies in that work, without exposing its weaknesses as blatantly as other leaders make them patent because they lack in artistic refinement and do not possess Nikisch's transcendent intellectuality and his power of musical characterization. Tchaikowsky wore his emotions on his sleeve when he penned the "Pathétique," and that is why the composition must be handled with a true artistic touch these days if it is to retain any of the affecting appeal which it is able to exert in parts. The first movement, sombre, fitful, nervous, with its amorous tonalization of "Weltschmerz" as a second subject, the haunting, languorous valse, made tragic through the ominous taps of the tympani, the impetuous march, full of Tartar vim and vehemence, and the adagio, a true lament, and the finest movement of the four—all were rendered by Nikisch in masterful manner, for he is enough of an impressionist to feel the pictorial surface moods of such music even while he seeks deeper and endeavors to lay bare its formal structure and the interesting details of the orchestration. He ruled with a steady and knowing hand over his men, but he helped them by the ardor and the sweep of his reading to reveal the degree of imagination and temperament necessary to give the "Pathétique" proper symphonic weight and semblance. Nikisch was a poet in the sentimental episodes of the work and an orator in the crashes and climaxes that required force in utterance. The march had superb ring and elan, and inspired such clamorous ap-

plause that only the resolute refusals of Nikisch prevented its repetition. The orchestra covered itself with glory in the symphony, the strings showing again their finely graded, voluminous tone, the woodwinds emphasizing their clarity and reliability, and the brass revealing a measure of mellowness and musicianship in every way remarkable—particularly in the solemn bit where they chant unaccompanied near the close of the final movement. The players responded to the leader at all times with astonishing alacrity and spontaneity, a phenomenon which struck New York concertgoers as a refreshing novelty. Our local orchestral musicians have it in them to do work as good as that which we heard last week, but the conditions of the metropolis, as described frequently in THE



ARTHUR NIKISCH.  
(From a painting.)

MUSICAL COURIER, do not permit the men to offer the best performances of which they are capable. Before reform is possible, almost a miracle would have to come to pass, for a Nikisch would be required to make his home in New York and an orchestra of 100 men would have to be engaged at salaries sufficient to enable them to rehearse daily for hours and to restrict their music making to symphony playing, eschewing all participation in performances at balls, picnics, midnight cafes, skating rinks, political rallies, hotels, restaurants, cabarets, ball games, banquets, parades, beer gardens, rathskellers, roof gardens, dance halls, dives, vaudeville, moving picture houses, rag time carnivals, burlesque theaters, etc. The London Symphony players are artists, not artisans, and that is why they understand Nikisch and he understands them.

His long experience as an operatic conductor was manifest in Nikisch's Wagner readings, where the variable moods, the riot of color, the surging impulses, the ardent emotions were set forth graphically, and, as in the famous chromatic crescendo of the "Liebestod" and the ending of the "Meistersinger" prelude, literally brought the hearers to their feet. One well known New York conductor, in fact, stood up in a first tier box from the opening note of the "Meistersinger" to its resounding finish.

The inner voices of Wagner's best piece of contrapuntal writing were revealed as this town had heard them previously only from Toscanini. In the "Waldweben" the instrumental tracery could be followed like the finely meshed pattern of a rare piece of lace. Nikisch surpassed himself in the "Siegfried" excerpt.

It must be gratifying to his hosts of fervent admirers to know that Nikisch and the London visitors are winning everywhere else the same superlative approbation engendered by their concerts at Carnegie Hall. Boston, Philadelphia, Washington, Pittsburgh, Cleveland, Chicago, St. Louis, and Kansas City have heard the combination since they left New York, and reports received reflect unbridled enthusiasm.

New York is looking forward with keen joy to the return concerts here of Nikisch and the Londoners, for which the attached programs are in prospect:

METROPOLITAN OPERA HOUSE, NEW YORK,  
APRIL 28, AT 8:15 P. M.

Soloist, Elena Gerhardt.

At the piano, Arthur Nikisch.

Overture, Rienzi ..... Wagner  
Song, Der Wiederspauenstigen Zaehmung ..... Goetz  
Symphony in C minor, No. 5 ..... Beethoven  
Prelude, Parsifal ..... Wagner  
Death March, Götterdämmerung ..... Wagner

Songs—  
Ruhe meine Seele ..... Strauss  
Staendchen ..... Strauss  
Morgen ..... Strauss  
Wiegenlied ..... Strauss  
Venusberg Bacchanale, Tannhäuser ..... Wagner  
Overture, Meistersinger ..... Wagner

CARNEGIE HALL, NEW YORK, APRIL 29, 2:30 P. M.  
Overture, Oberon ..... Weber  
Symphony in E minor, No. 5 ..... Tchaikowsky  
Symphonic poem, Don Juan ..... Strauss  
Hungarian Rhapsody, in F, No. 1 ..... Liszt

If our English guests, of the London Symphony Orchestra, possess a sense of humor they must have had many a smile at the diversity of opinion expressed in the New York criticisms on their playing. What can be more absurd than the difference between the Times and the Tribune of April 9?

NEW YORK TIMES.

The woodwinds are uncommonly good; a first oboe and a first clarinet are of unusual delicacy and finish of phrasing. The brass players are excellent.

NEW YORK TRIBUNE.

The organization in general euphony does not hold a candle to the men from Boston, and never will so long as it retains its tenuous and acidulous oboe, its strange flute and stranger clarinet, with voices and styles which seem to belong to no common school and to have a singular antipathy to mixing in a beautiful harmony.

If the woodwind is unusually good to one ear and unusually bad to the other, we conclude that the two ears in question have different standards of measurements. Which is the right standard? To us the woodwind of the London Symphony Orchestra seemed remarkably fine, and if the Tribune says that THE MUSICAL COURIER and the New York Times are both wrong, we will console ourselves with the fact that the Boston Symphony Orchestra offered Manuel Gomez, first clarinetist of the London Symphony Orchestra, a big fee, which he refused. We know what was offered and we know what was asked by this clarinet player whom the Tribune critic did not like. We cannot help reflecting on the providential escape from inferiority the Boston orchestra has had in Manuel Gomez's refusal to cast in his lot with the New Englanders.

## A NEW DICTIONARY OF MUSIC.

The University Society of New York has published the "University Dictionary of Music and Musicians," in two volumes. These books consist of a condensed version of many historical facts and dates that are to be found almost entirely in other musical histories and biographies. And, while there is little in these books which cannot be read in more elaborate and exhaustive works, yet we gladly recommend this university dictionary of music to our readers because of its brevity and the compactness of the volumes. No space is wasted on fine writing or graced with the poetry of romance and enthusiasm.

This dictionary is purely a collection of facts and dates for reference, and, considering the enormous number of dates and facts, is free from many serious mistakes. We note that Grieg's name is given as Eduard instead of Edvard, that Hallé married the singer Norman-Neruda instead of the violinist, that Garcia is credited with the invention of the laryngoscope on page 223, and with the perfecting of it on page 319, that the famous singer Lablache is called Lablanche, that the Lucas "Meditation" for organ is called a piano composition. In giving the list of Haydn's works we think mention should have been made of the Austrian National Anthem. It is also a pity that in the account of the violin maker Lupot, the name Mirécourt should have been copied from Grove's "Dictionary of Music and Musicians" without being corrected to Mirecourt.

This dictionary of music is written primarily for American readers. The musical doings of New York City gets more space than is given to the four cities of Berlin, London, Paris, and Vienna. It is, of course, justifiable for an American editor to look with kindly eyes on the musical enterprises of his own land, but, at the same time, we hardly think it adds to the value of his book as a compendium of information to give so many details concerning the Philadelphia Operatic Society, founded in 1906-7, and dismiss the Birmingham Festivals, founded in 1768, with a few lines, notwithstanding that the English Festival has seen the first production of many famous works of which Mendelssohn's "Elijah," Gounod's "Mors et Vita," and "The Redemption," Dvorák's "Spectre's Bride," Elgar's "Dream of Gerontius" are the best known.

Bayreuth, which saw the production of those epoch-marking later music dramas of Wagner, gets exactly twenty-three lines, while the musical events of Cincinnati require one hundred and forty-three lines. We have all possible good wishes for Philadelphia and Cincinnati, but we cannot shut our eyes to the disproportionate amount of space they occupy in comparison with some of the older or more important musical centers. We may seem to dwell too long on defects which are so very slight and insignificant in proportion to the merits of the work. It is our duty, however, to point out the weak places that they may be improved till the entire work becomes an infallible work of reference.

"History of Music and Instruments." This interesting volume in the University Musical Encyclopedia Series gives an outline of the history and the earliest stages of music, the drum stage, the pipe stage, the voice, the lyre stage, the Egyptians, the Assyrians, Hebrews, Chinese, Indo-Chinese, Peruvians, Mexicans, Ancient Aryans, Greeks, Romans, early Christian music, music of the Middle Ages, English music from the Tudors to the Stuarts, birth of opera and oratorio, development of opera in Europe, oratorio in the time of Bach and Handel, instrumental music up to the time of Bach, ditto in the eighteenth century, Gluck and Mozart opera, Beethoven and successors, modern instrumental music, modern opera, modern vocal music, new works, modern orchestral instruments, the piano, the organ.

"Music in America," and a number of special

articles by various writers. There are nine chapters on American music, from the Psalms sung on the "Mayflower" to the music of our own time. The articles are by Gustave Kobbé, Anton Seidl, Henry T. Finck, Louis C. Elson, Annie W. Patterson, Helen Johnson, Fanny Morris Smith, and Reginald de Koven.

"Vocal Music and Musicians," including a history of vocal music, the vocal art, great vocalists and famous songs. The articles are contributed by Mathilde Marchesi, William Shakespeare, Nellie Melba, Victor Maurel, Lilli Lehmann, and Blanche Marchesi. There are biographical sketches of Angelica Catalani, Luigi Lablache, Rubini, Pasta, Henriette Sontag, Mario, Malibran, Grisi, Jenny Lind, Patti, Nilsson, Materna, the de Reskes, Melba, Sembrich.

"The Opera: History and Guide." This book deals with the entire course of opera, from Peri to Richard Strauss, including English, French, Italian, German, and American operas, and also gives the stories of many of the more important works.

"Religious Music of the World" includes "Hymn," "Plain Song," "Chant," "Mass," "Requiem," "Motet," "Chorale," "Anthem," "Oratorio," "Passion." Chapter I begins with Greek and Roman worship in pre-Christian times and follows the course of religious music down through Bach and Handel, to Mendelssohn, Gounod and Sullivan. There are a number of contributors.

"The Theory of Music and Piano Technic" is a volume of compilations taken for the greater part from various works in the "Story of Music" series, published by Charles Scribner's Sons. We presume there must be a flaw in the copyrights of the works by E. Markham Lee, Frederick Corder, and Clarence Lucas, whose works are freely reproduced. We find six chapters from Clarence Lucas' "Musical Form." "The Theory of Music and Piano Technic," therefore, can have no weight as an authoritative work on the subject it deals with, but, of course, the work will be of as much interest to the general musical public as if it was filled with original research from cover to cover.

"Great Composers" is a series of biographical studies, in two volumes. The composers who are dealt with in these volumes are: Palestrina, Monteverde, Purcell, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Rossini, Schubert, Spohr, Paganini, Meyerbeer, Mendelssohn, Schumann, Chopin, Berlioz, Liszt, Wagner, Verdi, Gounod, Brahms, Rubinstein, Tchaikowsky, Grieg, Strauss, Lulli, Boieldieu, Donizetti, Bellini, Balfe, David, Offenbach, Sullivan. There are three chapters at the end, on Drawing Room Music and Its Forms, by L. C. Elson, and Modern Musical Tendencies, by Arthur Elson. The Anecdotes of Musicians, with which the volume ends, are taken from a work by Frederick J. Crowest.

WHEN history makes its appraisal of the opera season 1911-12 at the Metropolitan, the figure which must emerge triumphant as the dominant artistic inspiration there, is that of Arturo Toscanini. This remarkable man, with his searching musical insight, his wealth of poetical imagination, and his extraordinary ability to make secure superlative results on the stage and in the orchestra, has been the one great art impulse of the Metropolitan and his work sets the standard that every other musical employe of the institution sought to emulate this winter. It is a pleasure to know that Signor Toscanini is assured to our opera house as the chief conductor for several seasons to come; his presence there constitutes quite one-half of the artistic importance of the Metropolitan.

THAT college professor in Connecticut who is living on 26 cents a week is an amateur compared to some American composers.

## TSCHAIKOWSKY.

The daily papers in this city have made some comparisons between the conducting of the Tchaikowsky "Pathétique" symphony by Nikisch and Safonoff. There is really no comparison at all, because there is a contrast. Safonoff conducted it like a Tartar. The inner work was never heard and the musical structure was never clarified. From the mere hearing of a Tchaikowsky symphony under Safonoff we could never understand its formulated basis. Nikisch brings the symphony clearly before us and we understand how banal it is.

Why is Safonoff not here, and where is he? What is he doing in Europe? When he left here, did he drop into a conductorship on the other side at the head of a leading orchestra? No. It is like the Gericke case. Gericke was in this country, and after finishing a five years' term with the Boston Symphony, he left for Europe and went into obscurity. He was brought into the limelight again by another term at the head of the Boston Symphony and has again drifted into obscurity. Where is he? This paper gives all kinds of reports of what is going on with the orchestras in Europe. We find very little if anything attached to Safonoff's or to Gericke's name, nor is anything ever printed in the reports of the European or American daily papers.

Conductors of orchestras who cannot conduct Beethoven symphonies, which are the standard of symphonic work, both in composition and in conducting, are unfit. A sad condition of New York is revealed in this one statement.

As to orchestras, we have no symphony orchestras, and if we had them the condition here prevents the fulfillment of the first order and first law in symphonic work, and that is rehearsing. We have no permanent orchestra here; how can we rehearse without a permanent orchestra? Most of the symphony work done in New York City is absurd and ridiculous, as those who were at the Nikisch concerts now know better than ever. Nikisch, as we have noticed, conducted without the notes. Why should conductors use notes? Why should they not know their work so well that the notes can be dismissed as the virtuoso does when he or she plays, or the singer does when he or she sings? The New York orchestral farce has been thoroughly revealed through the concerts of Nikisch and the London Symphony Orchestra, and that is just the difference between Europe and America. We are not thorough here. Besides, there is another difficulty connected with some of our orchestras, and that is that they select their conductors, and as soon as an orchestra selects its own conductor, there can be no discipline, for he is under obligations to individuals in the orchestra who control the situation.

The Boston Symphony Orchestra has become atrophied during the last four seasons under Fiedler. Its tone quality has depreciated; its attack has become limp and loose, the ensemble closing of chords is not definite and distinct, and as to expression, why, under Fiedler that was not possible, anyway. We have learned the lesson from the London Symphony Orchestra, and as to the daily press, that will have to go on in New York City under its present conditions, and as long as critics are connected officially with musical institutions and with orchestras and with men in business who are also interested in orchestras, we can expect nothing else except what we heard this week on Nikisch. So much the worse for us—all of us. The people of New York and the country at large will take care of the Nikisch concerts, and when they are all through and have been registered as artistic triumphs, the orchestra and Nikisch will return to Europe instead of remaining with us to reveal further the splendors of symphonic composition.



## TONE IN SPEAKING.

"No man of real dignity," said Aristotle, "could ever be shrill of speech." It is a true saying and it is one that ought to strike home with peculiar force to the minds of the American people. As a nation Americans are certainly shrill of speech, and they are slowly but surely awakening to a knowledge of the fact. But although an occasional article in newspaper or magazine has of late stimulated thought and promoted social discussion, there has been so far no definite agitation of a subject more important to national comfort and well being than perhaps appears upon the surface.

To musical people more than to any other class of the community belongs the duty of trying to discover the cause of this serious defect and of trying to remedy the defect wherever their influence extends.

The cause of our shrill voices has been attributed by many to the climate. But it would seem more reasonable to attribute the cause to the nervous haste and worry which pervade business and social life. We have not yet gained the "power through repose" that comes with settled convictions, with full attainment of our ends, or with the equally satisfactory though pessimistic conviction that the ends were not worth attaining. We are anxiously pursuing fame, the almighty dollar or social position or all three at once. We are as a whole in a state of restless confusion, scrambling, jostling, pushing in most unmannerly haste to grasp some fancied bauble. All this has an overstimulating effect upon the nerves, and the condition of the nerves has a great deal to do with the voice.

But whatever the real cause of certain defects in speaking may be, there can be no doubt that the voice in general indicates not only the health condition, but the personality of the speaker. It is a guide to the general tenor of a life. Like a finger post, it points the tendency toward good or evil.

We may not go so far as to agree with Grétry, who declared in his "Essays on Music" that a "good morning" was always sufficient to enable him to appreciate in general the pretensions or simplicity of a man, and who insisted that this "Good day, sir," and "Good morning, my friend"—being an undisguised and natural expression—if put to music with the exact intonations "would show what a power vanity is and how quickly the key changes when its influence ceases to be the ruling one." But we cannot fail to notice the all powerful effect of tone in all relations of life, and to perceive how certain tones express the speaker's individuality. Chomet illustrates the fact that individuality will assert itself through speech by showing that although a man and a woman living constantly together can adopt each other's intonations, these same intonations, creating such surprise in ordinary conversation, will disappear very suddenly if expression is to be given to the passions or any deep emotion. At such times everyone resumes the tone of voice which belongs to him individually. "Nature preserves its originality at all times, under all circumstances."

By musicians this natural tone language is more easily interpreted than by others. Skilled vocal teachers are rarely at fault in detecting the main characteristics of a pupil from his speaking voice. But even those unskilled in interpreting sounds can realize the emotional significance of the tone or voice under the influence of spite, envy, discontent, anger, rage, and can perceive how nearly the sound resembles the hissing of serpents and the snarl and roar of wild beasts. Kircher, who has written a fascinating folio on the subject in Latin, carried the analogy of voices between man and beasts to somewhat amusing length. He says that those who have a deep, sonorous voice, like that of a donkey, are indiscreet and quarrelsome; those whose voices are thin and shrill are peevish, ill-tempered, pas-

sionate, possessing characteristics closely resembling those of a goat. But the good Kircher drew other and less misleading conclusions when he said that a full, abrupt voice denotes a bold, impulsive, strong, enterprising man, and that the voice whose tone is weak, besides being sharp and drawling, gives evidence of a character lacking in energy and firmness.

As the voice assumes animal characteristics under certain adverse influences, so it assumes musical characteristics under the influence of pure thoughts and worthy ambitions, and these musical characteristics may by habit become so fixed that one is rendered incapable of uttering an animal sound. This result is often observable among Sisters of Charity, whose voices are in general low, sweet, and under admirable control. Their vocal organs, however, it must be noted, are partly trained by the intoning or chanting of the daily prayers or "offices" which are a necessary part of the life in a religious community or convent. But the voices, also, of many old-fashioned gentlewomen, of nearly all trained nurses, and of many women in all classes of life who do not strive constantly and nervously to make themselves heard above the din and roar of city streets, are also pleasant to the ear. And the voices, too, of many of our great financiers, even in America, and of great generals and leaders of men everywhere, so far as our observation extends, are remarkable for steady, even tones, and musical intonation.

In both classes of example the musical quality is due mainly to the habit of self-control—the conquering of the ego—which in the former case leads to self-abnegation and in the latter toward power over others.

Reasoning in a circle we return to our starting point, that the possession or acquirement of a pleasant or musical voice is largely dependent upon the condition of the nerves. This in turn is largely dependent upon the manner of living and the amount of self-control exercised.

## SPREADING THE TIDINGS

After the Nikisch debut with the London Symphony Orchestra in New York, Monday, April 8, the Chicago Tribune of next morning, April 9, contained this notice, sent to that paper by telegraph:

New York, April 8.—[Special.]—The first concert of the London Symphony Orchestra, conducted by Arthur Nikisch, took place this evening at Carnegie Hall. The audience was not what might have been expected, in view of the remarkable proclamations which have resounded through the peaceful atmosphere of the waning season. There were altogether too many empty boxes and there might even have been more occupants of orchestra stalls.

Mr. Nikisch has not changed in character, but in degree, since he left us. His methods are the same, his manner is the same, his pose and his gestures are the same.

But there has been a great broadening and deepening of the musician. He has acquired a noble repose, a solidity of style, a depth of analysis and a finely poised method of exposition.

The London Symphony Orchestra is a good organization, but measured by the standards held in this country it will not be regarded as an extraordinary one.

A remarkable circumstance concerning the foregoing criticism is that it appeared simultaneously and word for word (April 9) in the New York Sun. What was the object of sending that criticism to the Chicago Tribune as though it were an original and exclusive review by the New York representative of that paper? Who misused the Sun for the purpose of misrepresenting the reception of Nikisch and the Londoners in New York? As a matter of fact, while some of the Carnegie Hall boxes were empty at the Monday concert they were all sold, but as the buyers were mostly boxholders also at the Metropolitan, and Monday being the fashionable night there, they could not be present at the Nikisch opening. At the Wednes-

day concert, April 10, every box and every seat in Carnegie Hall were filled and the sale of tickets had to be stopped. Was that telegraphed to Chicago, too?

Of course, if the proprietors and business managers of the New York dailies do not object to having their papers utilized for the furthering of private intrigues, then THE MUSICAL COURIER certainly has nothing to say on the subject. We believe we have in the past presented a clear picture of the factional inner life of music in New York.

In the Boston Herald, Philip Hale, valedictorian, sings the praises of the Hub's opera season just closed, and draws some wholesome comparisons between his home town and the metropolis:

New York has viewed the growth in popularity and attendance in Boston of grand opera with little favor; it has assumed that a few great names in composers and singers gave it an undeniable pre-eminence; and the train loads of Boston music lovers that went to New York were pleasing to the keepers of hotels and exploiters of opera in Gotham. The train loads go no more; artistry rather than names is the watchword in Boston; and Boston in the near future will be more apt to draw from New York than New York from Boston, since Boston will pin its faith upon well balanced musical and dramatic presentations of opera rather than upon a star and a bundle of sticks.

The Boston season closes in faith, hope and enthusiasm and a proper charity for our golden friends in New York, and we can safely rely on the coming season next winter being one that Boston may be proud of. It is not too much to say to the amiable and disinterested Gothamites who so confidently predicted the collapse of grand opera in these latitudes that there is still some wholesome philosophy in the old song which said, "Jordan is a hard road to travel." Selah!

While Philip Hale's argument is sound at bottom it loses a little of its severity when one stops to consider that many of the "stars" who appeared with the Boston ensemble this winter were borrowed, whenever required, from the Chicago and Metropolitan Opera Companies. Boston's well balanced musical and dramatic presentations of opera are, without any question, very fine, and the bulk of Boston's citizens ought to find it out. There must be something wrong with them, Mr. Hale will admit, when Eben D. Jordan finds it necessary to send out this letter for publication, which THE MUSICAL COURIER clips from the Boston Post:

To the Editor of the Post:

Sir—The amount of \$50,000 is all that is necessary to make the Boston Opera independent of financial problems. Is it the opinion of the citizens of Boston that opera of the same quality as given during the present season is distinctly a benefit to the city? If so, why is the guaranty fund not fully subscribed? Surely, this fund is for a most worthy cause. There must be hundreds of people, who have not yet contributed, who feel that permanent opera in Boston would be a splendid thing both for themselves and for the city.

I firmly believe that if opera is continued on the same high plane as now for the next three years, a public will have grown up in that time that will render any guaranty fund unnecessary. If you give to this fund you give for yourselves, your children and your city. Can any one find anything in the world more beneficial or inspiring to be interested in than an institution that confers its benefits upon one's children, one's city and oneself?

Does the public realize what Boston would be next winter without opera?

Yours very truly,  
EBEN D. JORDAN.

April 9, 1912.  
So long as Boston's public does not come forward with the required \$50,000, New York does not feel itself really outdistanced. At any rate, hail to Hale.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 3, 1911.

### PATERSON'S MUSIC FESTIVAL.

Paterson, N. J., the "Silk City," is to have another music festival the first week in May. In most cities where music festivals are held several men and women generally are leading spirits in the endeavor to advance the cause of music in their communities, but in Paterson the work has devolved upon the shoulders of one man. For years, C. Mortimer Wiske has done all the preliminary work, and he has done it without requiring a guarantee from the people of Paterson. The high character of the artists engaged as soloists for the Paterson festivals for this year and in past years would justify the zealous leader to seek assistance from the residents of his city and the surrounding towns, but he has refrained from burdening any one. Until last May Mr. Wiske had no difficulty in selling out the Fifth Regiment Armory in Paterson, where the festivals take place. The setback last season was due to the illness of Caruso; Mr. Wiske had engaged the famous tenor, with three minor artists from the Metropolitan Opera Company, for his opera night, and when he had to go before the people of Paterson and tell them that Caruso would not be able to sing at the festival reserved sittings were canceled by the wholesale; but with characteristic pluck this earnest and capable musician went ahead and engaged six of the leading Metropolitan singers, and Mischa Elman as added attractions. For the two festival nights Mr. Wiske had Rappold, Gluck, Homer, Jörn, Witherspoon, Hinckley, Dan Beddoe and Elman. The best people of Paterson decided to stand by Mr. Wiske, but there was not enough interest to overcome the deficit caused by the failure of Caruso to appear. The Italian support was entirely withdrawn, as might be expected when their lyrical god failed to appear; this year, however, Mr. Wiske is to have another world famous Italian tenor, Alessandro Bonci, the foremost living exponent of bel canto. Mary Garden, in costume, will appear in some operatic scenes. There is also to be an array of concert singers, and Augusta Cottlow, the American pianist, is to play at the matinee concert.

Mr. Wiske, organizer of the Paterson music festivals, is also the musical director. The festival chorus, made up from the Paterson and Passaic choral unions and several church choirs, includes 600 voices. Besides all of these forces, Mr. Wiske, who is, above all, a thorough musician, again will have the Metropolitan Opera Orchestra for the two evening concerts, Thursday and Friday, May 2 and 3. About twenty of the surrounding towns send patrons to the Paterson festival each year, and this indicates, more than anything else, the tremendous influence of Mr. Wiske's years of consecrated effort, which have been strangely free from the personal selfishness which animates the zeal of some other men who have received credit for their labors in behalf of musical activity in this country.

A man like C. Mortimer Wiske is worthy of every honor which a city has to bestow upon a citizen who has done something extraordinary and who has accomplished it without a thought of reward beyond interesting his fellows in a higher appreciation of good music.

SAINT-SAËNS talked recently to the Paris correspondent of the Neues Wiener Journal, who asked him questions about Liszt. "I was eighteen," said Saint-Saëns, "when I heard Liszt for the first time. He played at a soirée which I attended, and I was so thunderstruck at his technic, and before all things, at the intellectual breadth and deeply felt expressiveness of his interpretations, that I changed my manner of playing forthwith and from that hour copied his style. Liszt gave several Paris concerts during the ensuing season and I had the honor to make his personal acquaintance. I played my first piano concerto for him, and also my Mass. However, of decisive effect on my future artistic career was my later meeting with Liszt in Germany. I

was in depressed mood when I saw him at Weimar, and felt on the point of giving up work on my unfinished opera, 'Samson and Delilah.' Liszt was the only one who shook me up energetically, with the cry: 'Finish your work. I give you my word that it will be produced here.' And that is what happened." Saint-Saëns speaks with emotion of the premiere at the homely little theater wherein his opera won its first honors, far away from his native country.

DATA of the past season's activity at the Metropolitan Opera House show this result:

Date of first performance.	Opera.	No. of times given.
November 13	"Aida" .....	7
15	"Königskinder" .....	7
16	"La Fanciulla del West" .....	5
17	"Tristan und Isolde" .....	5
18	"Lobetanz" .....	5
20	"Madama Butterfly" .....	7
22	"Faust" .....	3
23	"Götterdämmerung" .....	3
24	"Cavalleria Rusticana" .....	6
24	"Pagliacci" .....	9
25	"Lohengrin" .....	5
29	"La Gioconda" .....	6
30	"Parsifal" .....	3
30	"Il Trovatore" .....	4
December 2	"La Bohème" .....	8
4	"Hänsel und Gretel" .....	7
11	"Tosca" .....	5
16	"Armide" .....	4
25	"Orfeo ed Euridice" .....	5
27	"Lucia de Lammermoor" .....	3
30	"Siegfried" .....	3
January 3	"La Donne Curieuse" .....	5
6	"La Traviata" .....	2
11	"Rigoletto" .....	5
20	"Versiegelt" .....	4
31	"Ariane et Barbe Bleue" .....	3
February 1	"Das Rheingold" .....	1
8	"Die Walküre" .....	5
17	"Tannhäuser" .....	4
21	"Otello" .....	4
23	"Die verkaufte Braut" .....	2
March 6	"Die Meistersinger" .....	3
14	"Mona" .....	4
30	"Manon" .....	3
Total	.....	155

These are the figures concerning the 1911-12 performances of the Chicago Opera at the Metropolitan:

Date of first performance.	Opera.	No. of times given.
February 13	"Carmen" .....	1
20	"Cendrillon" .....	1
27	"Le Jongleur de Notre Dame" .....	1
27	"Il Segreto di Susanna" .....	1
March 5	"Le Gioielli della Madonna" .....	2
12	"Thais" .....	1
Total	.....	7

MONTEVERDE'S opera, "Orfeo," dating from 1607, was sung as an oratorio last Sunday evening at the Metropolitan Opera House, an undertaking for which there was no crying need, as evidenced by the lackadaisical attitude of the audience, whose indifference seemed to be mixed with some slight astonishment. If the purpose of the revival was meant to stimulate interest in the history of ancient opera, "Orfeo" should have been given as it was written by the composer, with costumes and action, in the original orchestration and without cuts. In the revised version by Professor Orefice, as done at the Metropolitan, the "Orfeo" meant very little to the serious student of opera and absolutely nothing to the general public. At no time does it appear to be necessary for a fully equipped opera house to present in oratorio form a work written as an opera. Under the circumstances no analytical review of "Orfeo" can have any value, for it would be fair neither to the memory of Monteverdi nor to the reader of the notice. When, also, the fact is mentioned that the revival was sung in the English language, the futility of the whole project must be apparent. Rita Fornia, Herbert Witherspoon, Basil Ruysdael, and Anna Case sang

the music allotted to them, with taste, feeling, and due observance of the classical spirit and conscientious tone production necessary to make the vocal parts sound their intended message. Other participants were Herman Weil and Maria Duchene. Josef Pasternack conducted, and to Giulio Setti credit is due for the training of the chorus. Preceding "Orfeo," Pasquale Amato and Emmy Destinn sang miscellaneous songs.

### Musical Alphabet.

Amato  
Bauer  
Caruso  
Didur  
Elman  
Friedheim  
Gilly  
Hinshaw  
Iljinsky  
Jomelli  
Kreisler  
Lhevinne  
Moszkowski  
Nikisch  
Ormond  
Pasquali  
Quandt  
Ruysdael  
Sembrich  
Tetrazzini  
Urspruch  
Verdi  
Weingartner  
Xylophone  
Ysaye  
Zimbalist

### Cairns in "Messiah"

Clifford Cairns has been busy this season singing in various performances of "The Messiah." The press spoke well of his interpretations, a few excerpts being herewith reproduced:

The bass of Mr. Cairns was agreeable in quality and his diction was notably distinct.—Cleveland News.

Clifford Cairns, the much heralded young New York basso, showed a voice of many fine qualities.—Cleveland Plain Dealer.

Mr. Cairns' voice has volume and a robust dignity that fits well into the "Messiah" music. He also delivered the text effectively.—Providence Journal.

### Blumenschein Pupils.

At Aeolian Hall, Dayton, Ohio, on April 18, W. L. Blumenschein the well known pianist, teacher and choir director, presented two of his pupils in recital. Mary Ella Cook, pianist, played selections from Bach, Beethoven, Chopin, Grieg, Liszt, etc., and Mabel L. Moran, contralto, was heard in songs by Schubert, Wagner, Bemberg and Liszt. Mr. Blumenschein provided the accompaniments.

On Easter Sunday Mr. Blumenschein directed a performance of Julian Edwards' cantata, "The Land of Light and Love," rendered by the choir of the First Baptist Church.

### Reception for Artists.

Mrs. J. Alfonso Sterns gave a reception for Beatrice la Palme, the prima donna of the Montreal Opera, and Adriano Ariani, the Italian pianist, at her residence, 5 West Ninety-first street, New York, last Friday evening. Among the guests were Miss Beddoe, Max Jacobs, Paolo Gruppe, Hugh Allan, Paul Dufault, Frances Pelton Jones, Mr. and Mrs. Berthold Neuer, Louis Blumenberg, Mr. Laer, Mrs. Roe, Miss Roe and Margaret Hoberg.

### Pilzer Recital Program.

The following program will be given by Maximilian Pilzer, the rising and talented young violinist, at Carnegie Hall, New York, on Thursday evening, April 25: Sonata, D major, Handel; "Symphonie Espagnole," Lalo; concerto, E minor (in one movement), Conus; suite from "Old New England" (first performance), Severn; "Elegie," Kramer; "Caprice Basque," Sarasate. Max Herzberg will be at the piano.

### Tecktonius Recital.

Leo Tecktonius, pianist, will give a farewell concert at the Hotel Plaza, New York, on Thursday evening, April 25. He will be assisted by Madame Charlotte Lund, soprano, and Alois Trnka, violinist.

### The King String Quartet.

The third concert of the Campus Concert Course of the New York University, New York, will be given on April 23, by the King String Quartet, assisted by Marguerite Dunlap, contralto.





Beauty of tone, of phrasing, of technical presentation—that is what Vladimir de Pachmann primarily strives for in his piano performances, and as his musicianship stands accepted these many years, he need not fear reproval for guiding his art into the specialized styles that appeal most sympathetically to his physical limitations and his pianistic predilections. There is no one in the keyboard ranks of today who excels De Pachmann in sheer loveliness of tone, elegance of contour in phrasing, and smoothness and finish of finger technic. Not for him are ranting, melodramatics, and orchestral sonorities on the piano. He lets others claw the keys; he caresses them. He does not try to be the Atlas of the piano, but rather the Ariel. He works not in atmosphere of fire, like Pyramon, but in Dorian mood of "flute and soft recorders." He truly is an apostle of beauty, "the beauty born of murmuring sound."

Picturesque De Pachmann shed the full light of his unique gifts on the program that he played for his large audience at Carnegie Hall last Saturday afternoon, April 13, and as usual, he aroused veritable storms of enthusiasm, which reflected not only the admiration of his listeners but also their liking for the whimsical personality of the performer. His hold on the public remains as strong as ever and in certain phases of the piano repertory he represents their ideal interpreter.

So it was that in Chopin's F minor nocturne, op. 55, No. 1, F major etude, op. 25, No. 3, B flat mazurka, op. 17, No. 1, A flat valse, op. 64, No. 3, and the berceuse, the listeners hung spellbound upon every honeyed note that dropped from De Pachmann's fairy fingers. Grace, color, coquetry, morbidez, sensuousness, were set forth with all the subtle and eloquent nuances of pedal, tone and accent which De Pachmann masters so completely and so fascinatingly. Like "silvered sound" was his unexpectedly chaste rendering of Mozart's A major sonata—in which he delivered the Turkish rondo with veritably impish humor—his agile and transparent finger embroidery in the pretty filigree passages of the Mendelssohn "Spinning Song," and his spontaneous and continent music making in the Saint-Saëns transcription of the gavot from Bach's E major violin sonata. Other numbers on the program included Chopin's B flat minor scherzo, Moszkowski's lovely G major minuet, Weber's "Rondo brillant" in Henselt's rearrangement, and Liszt's B minor ballad—one of the best of that master's original piano compositions and filled with harmonies which Wagner did not disdain to borrow whenever he needed them.

Announced as positively the last De Pachmann appearance in America, and regarded in that light, last Saturday's recital gave his clientele cause for affectionate regret. He has furnished them with much warm musical pleasure and enriched their knowledge of the inner beauties that fill many a Chopin page which frequent indifferent performance had threatened to render hackneyed. All of us will miss Vladimir de Pachmann, dispenser of delicate musical emotions and disciple of an art that is none the less beautiful for representing the characteristic tonal expression of a generation that knew not the vigorous anvil blows of our twentieth century Young Siegfrieds of the piano, and did not imperiously require the virtuosos of that instrument to be giants in intellect and prodigies of passion. Much gentler and infinitely more gracious will be the memories left vibrating in the American musical mind by rare Vladimir de Pachmann. Peace and primroses attend his further wanderings and his continued profitable application of the luminous scale and the fluttering pianissimo!

Arthur Nikisch has had an annoying attack of influenza since landing in this country. A few evenings ago somebody asked him: "Are you doing anything for your cold?" "Yes—conducting," replied the wizard of the baton, between sneezes.

From the Paris Gaulois an amusing anecdote is gleaned that concerns Mascagni and the late Queen Victoria. Invited to Windsor, the composer was asked by the potentate to play some of his "Cavalleria Rusticana" at the piano. "I am particularly fond of one of the numbers from your opera," commented Her Majesty. Mascagni played the intermezzo. "No, that is not the melody I mean," spoke Victoria. Mascagni played the prelude.

"That's not it, either." Mascagni played the dramatic duet. The Queen became almost impatient. "I'll help you to remember it," she cried, and hummed a few measures as a guide. With consternation, Mascagni listened. His royal hostess was humming the prologue from Leoncavallo's "Pagliacci."

Also concerning an old lady and almost as characteristic as the foregoing was a happening at the second Nikisch concert last Wednesday evening in Carnegie Hall. Its truth is vouched for by one of the best known piano pedagogues in New York. He found himself seated next to an elderly dame whose enthusiasm for Nikisch had led her to buy a souvenir program book. Preceding the opening number, she read diligently, and as the first notes sounded, sat back in her chair to enjoy the feast of tone. At the end of the piece she applauded warmly, and then turned to her unfamiliar neighbor, whom she addressed fervently in her excitement: "Wasn't it wonderful, just perfectly marvelous? I never heard anything like it! Such clarity, such truth, such eloquence. Every trait of the characters was brought out. Proud, un-



MUSICAL TERMINOLOGY, No. 3—"HE PLAYED ON THE COAST."

happy Egmont, in all his nobility and despair, the imperious Alba, the execution, the cruel witnesses watching the tragedy—all the details were painted by Nikisch as though he used brush, easel and colors. I never was so impressed, so profoundly affected, so —"

"And well you might be," observed the grave pedagogue, "for you have been reading the wrong program in that book. What you heard just now was not the 'Egmont' overture, but the 'Leonore, No. 3.'" The old lady folded up.

Mary Garden lost some jewels recently which were found by Robert E. Johnston, her manager. Mary sent Bob the following grateful wire:

"SYRACUSE, N. Y., April 13, 1912.

"Mr. R. E. Johnston,

"Many thanks, Mr. Sherlock Holmes; you found the carring as easily as you find concert engagements. 10.27 p. m. "MARY GARDEN."

Six local conductors of orchestra were at the second Nikisch concert.

Epicurean Note—Kingsbery Foster, of David & Foster, prefers his mince pie hot.

Siegfried O'Houlihan asks: "Isn't the proper title 'Samson and Delia'?"

Walt Whitman said: "I hear America singing." The song is that of the dollar.

Eastward, ho!

Got your berth?

Toot, Toot, To-o-o-t!

All out—Europe!

LEONARD LIEBLING.

## CINCINNATI MUSIC.

9 The Westmoreland, Mason Street, Mt. Auburn,  
Phone Avon 2923 R.  
CINCINNATI, Ohio, April 13, 1912.

Conductor Leopold Stokowski, who has complained of the coldness of Cincinnati audiences, was given an ovation at the close of the symphony season Saturday night that must have convinced him of the place he holds, as a musician, in the esteem of all music loving Cincinnatians. So persistent was the applause when the last notes of the Beethoven C minor symphony died away that the conductor was obliged to return again and again to bow his acknowledgment. There was ample room for enthusiasm, since the orchestra never played in better form. The C minor symphony, which was a fitting end to the season, inasmuch as it was the principal number on the program that introduced Stokowski to the local public as conductor of the Cincinnati Symphony Orchestra, was given with a depth and virility which showed the great strides he has made in his three years' work here. His final interpretation of this number differed from its first presentation as night from day. The poetic imagination, the delicacy of nuance that from the first placed Stokowski in a class by himself, are still there, but infused with the deeper insight and added power of maturity. The Goldmark overture to "Sakuntala" and Borodin's symphonic sketch, "Dans les Steppes de l'Asie Centrale," were the other orchestral numbers, given with delightful color and charm. Frances Alda, soprano of the Metropolitan Opera Company, was the soloist, and pleased her audience immensely. She sang the aria "Depuis le jour" for Charpentier's "Louise"; the aria "Un Bel Di" from "Madama Butterfly," and the "Gavotte" from "Manon Lescaut." The "Gavotte," which Madame Alda gave with gay abandon, through which one could just catch glimpses of the underlying melancholy, proved her most popular number and brought urgent demands for an encore, which was granted.

The final concert in the popular series given by the Cincinnati Symphony Orchestra, which took place April 7, in Emery Auditorium, was even more successful than its predecessors. Not only was the house sold out the day before, but the audience was so appreciative and generous with applause that many of the numbers had to be repeated. The finale from Tchaikowsky's fifth symphony opened the program, followed by Handel's "Largo," exquisitely played. Bizet's "Carmen" suite, No. 2, was a real delight. The "Habanera" was given with an irresistible swing and just that soupçon of coquetry inseparable from the ideal "Carmen." The "Danse Bohème," march of the contrebassists, the guard mount, and Michaela's aria were veritable gems, for which the entire orchestra deserves praise. Carl Wunderle, a member of the orchestra, was the recipient of double honors, having one of his own compositions, "Swedish Paraphrase," on the program, and later being heard in a zither solo, "Mein Vaterland," by Carl Umlauf. A solo chorus from the College of Music sang the sextet from "Cosi fan tutte," madrigal from "The Mikado," and the sextet from "Lucia." Ambroise Thomas' overture to "Mignon" brought the sixth and last popular concert to a brilliant close.

Music Hall is being completely overhauled and put in gala array for the twentieth May Music Festival, which will be held from May 7 to 11. What with a new system of lighting, new carpets and freshly decorated boxes, Music Hall, which was originally built for these festivals, will come into its own again. During the symphony season it has rather been overshadowed by the newer and more modern Emery Auditorium. After April 15, the date of the first mass rehearsal of the chorus, all chorus rehearsals will be held in Music Hall. Director Frank van der Stucken has entered on the final rehearsals with the general chorus, solo chorus and the children's chorus of 800 voices. With President and Mrs. Taft in attendance, and Mrs. Theodore Thomas, widow of the originator of the May Festivals, a brilliant social season is assured in conjunction with the week's feast of melody.

In another column of THE MUSICAL COURIER will be found news relating to the latest phase of the disagreement between Leopold Stokowski and the Cincinnati Symphony Orchestra. JESSIE PARTLOW TYBEE.

## William J. Falk to Assist.

William J. Falk, the pianist, will play at a concert at the Hotel Majestic, New York, Saturday evening, April 20. Mr. Falk is a member of the Nitke Trio, which is to play at the concert.

## Last Morrill Musicales.

The final musicale of the season at the Morrill Studios, Hotel Chelsea, New York, will take place on Tuesday evening, May 14, instead of on May 3.

## EASTER SUNDAY.

To The Musical Courier:

Last night I dreamed waking, like David, and this morning finds me with my thought world a tangle, my spirit oppressed by the conviction of the uselessness of attempting to straighten it out, roll up the skein, and just plod along with the rest of the driven beasts, leaving our responsibility of trying to "think the link into our show world" to some wiser, more patient, or hopelessly insane person. Before bedtime I read some chapters of Nietzsche's witty, shallow pessimisms, a few pages of Mary Baker Eddy, and the last communication from that consummate genius, that versatile artist, Semmy Karpeles, of Posen, New York, first tree to the left. Then I retired, fasting. I thought of Horatio Parker and—as our Italian friends would say, "Da Mona, da Mona, da Mon!" I wondered if I could inaugurate a system whereby "we critics" (God forgive us!) could, for the sake of saving our faces to posterity, write our impressions of such affairs ten years after the poor beast was safely embalmed and buried in Potter's field purchased by thirty pieces of silver, or \$10,000. I did not see "Mona," nor do I know the score, nor the score of "Natoma," or "Poia," or "The Girl from the West," and "j'y suis, j'y reste."

Can two and two make five? Orchids do not hang on glaciers, nor do horticulturists expect to gather blooms before they have sown the seed. Centuries, perhaps, unless we run into a revolution and a dictator, must pass before this America raises soil fertile enough to nourish and bring to fruition the seed of true gift or talent. Therefore, Mr. Parker must wrest what he can from his little day, for it will be short, nor can he be deemed a John the Baptist, nor even an entering wedge. Republics are but a premium upon the survival of the unfit, and I am not the first to say it. Over fifteen years ago I advised those who by birth were afflicted with talent to "beat it" (in the "blague" of the day) while they could; since then conditions, socially, industrially, politically, have arisen which would almost make one suggest spontaneous suicide as better even than flight. This sickening mollycoddling of the masses! This degenerate worshipping of brawn versus brain, this enabling a low browed, undershot, nephritic mechanic to earn more than a college professor, scientist or art devotee. The man who lives in the sphere of gift is least esteemed in his community; he is a joke, an object of pity, often of insolent benevolence. How can we undo the past, the intolerant, intolerable past, which has made us, in the web and woof of our curtailed, mean little souls, what we are; we Americans, with our passion for worshipping the things not worth while; our shallow and flippant near emotions, our ingrained racial egotism—not patriotism in the sense known to every other race—we of no country, being but partly come up to type, we who are half caste English, French, Jew, Irish, German, picking out the worst traits of them all to emulate with our simian emulation?

We know we have a very vital screw loose; we suspected it long ago. We lacked the aesthetic; the ideal. Foreign nations abounded in it; it was the best part of all of life for them, fostered, encouraged, sustained by the aristocracy (not masses), therefore, discovering this we have ever since sought to buy the condition we could not engender. For years and years we have expended millions, importing every greasy "furriner" who could scrape, or pound on, or blow into instruments, or wave a stick in the air; in legions we have bought them, and they have gone jeering, leaving nothing behind them but the reek of their rotten morals, degenerate personalities, total lack of honor or principle, in this great, pure sweep of God's land, which a million years of pollution cannot ultimately harm, unless indeed we become altogether abominable as the Canaanites or the inhabitants of Sodom and Gomorrah. Broadly speaking, the use and value of these importations is nil; sow seed before you seek bloom. When you can go along the side streets of the little obscure towns of this country, enter the butcher's, shoemaker's or chimney sweep's house, and find parents and children going over little pieces by Schumann, etc. (not ragtime growled out by a peanut roller), when you find a few good books there, perhaps a print or two on the walls, and if you find this family to be a criterion of all the families, then you will know the soil is ready for the seed. You will need to raise no funds for orchestras, nor import directors, nor raise up mushroom opera houses (filled with exotic, erotic foreign songbirds), for these will have sprung up as American enterprises, filled with American talent, catering to our American tastes in response to the people's needs and demand. The paleontologists were far away, back into eternity, but not much farther away than we seem from inborn, self recognizing culture.

We have national indigestion. We swallowed too many races, with their dirt and vermin and inherited viciousness and ignorance of the ages. These are now agitating us in medias res, and we can in no way get them out of

our system. They waved the red flag in Milwaukee, but have once more hauled it down; but it is the straw which indicates all too much. When I was a very small child I was returning from school one day, when there passed me a silent, dusty cavalcade of horsemen clad in blue. We were having labor troubles, and this was the year the anarchists were hanged in Chicago. Angry knots of men congregated on street corners, talking all languages except English. We did not go unescorted those days, in some parts of the city, and we went quickly and quietly. The rolling mills—that huge enterprise now known as the Allis-Chalmers Company—were the heart of the trouble; they were besieged and mobbed by strikers enraged at nonunion laborers being employed. The mills had scant police protection, some shots had been exchanged, and much scalding water and showers of rocks been used. Many were injured and everything hung on the outcome—anarchy or law.

My band of a score of horsemen rode quietly to the mills. The leader sat still on his horse and looked thoughtfully at the cursing, murderous thousands of devils incarnate of both sexes, surging before the mill, and he said quietly: "Shoot to kill." The few men with him shot to kill. About sixteen rioters (so very few) were killed, and that was practically the end of that sort of thing from that day to this. Has Milwaukee forgotten Governor Jeremiah Rusk? If a few judicious bullets brought peace to that community, what will bring order out of the universal, intellectual, aesthetic chaos, reigning, fermenting, chemicalizing, in the atmosphere of our entire land from the depths of the sea to the cirri? What will remove those intangible forces, those illusive, impish influences which seem to compel the American to be a superficial, imitative ass; thievish as Mercury, cold as Adonis, audacious as Achilles, ruthless as Aeolus, utterly unendurable and wholly irresistible.

One loves them for their very provoking qualities, as one does a precocious youngster who keeps your heart torn twixt caresses and chastisements, equally merited. Those superb opportunities disregarded, even disdained! Alas, for the wise ones who come to this country (obedient to the siren song of the dollar), who visit the library and Mrs. Gardner's house in Boston; the museum and a few great houses and dives in New York; the stockyards in Chicago, and then pass lengthy opinions about us from our national gizzards to thyroid glands. Until they know the Mrs. John Smiths darning Johnnies' stockings and patching fathers' trousers they can know nothing whatsoever about the real, worthwhile us. No American penetrates the home life of the French or English, and no foreigner penetrates the home life of Americans. (Thank God!)

Lovers and mistresses, divorcees and affinities are unknown propositions. The moneyed few who import the foreign talent, are the same few who import the foreign morals, who, bringing ideas from Europe, wish, among other fungus schemes, to buy us some orchestras, and foist at a throw lots of opera houses and companies upon us, while the mental status quo of the native does not enable him to know a bassoon from a cheese stick, a Schumann from a seismic disturbance. Nor does he wish to. The intellectual ones consider music lessons dear at 25 cents per. Teachers are teaching that a cross means the thumb, telling their pupils that when they can play the "Maiden's Prayer" (nothing to do with Jephtha's daughter), they can play anything—and those are the facts existing five miles from Carnegie Hall, in old be-Philharmanacled New York. The country will be sick and tired of the subject of music before it has sense enough to know what it thinks it is thinking about. When the men of the dear masses are found teaching themselves to play some instrument, meeting to try to play some work together, putting instruments into the hands of the babies, and going without necessities that teachers may be had for them, then you will hear the voice crying in the wilderness that music's day has dawned in America. Until that day seek for your masses in the saloons, political "joints," baseball grounds. They wouldn't habituate themselves to going to good concerts were the admission ten cents, inclusive. How, then, can you hope to elevate them by allowing them the privilege of paying seventy-five cents or \$1.50 to hear a lot of noise they cannot at all comprehend. When the loaf is leavened for the great overwhelming majority, the time will have come for the birth of the gifted individual. Biologically we are supposed to evoke the greater from the less, to come up from below, but it seems as if this blessed laughing America were going down from the top and we are all roof—with no foundation.

Opposed to raising the mass is the alternative law of elimination, ultimately less cumbersome, and infinitely more effective, but not destined to be generally popular, for one might chance to have the portion of the one to be eliminated fall to one, and that would be awkward, but Nietzschean. If only we would cease biting off until we had digested that already swallowed, but that is hopeless. We grasp everything in sight, while needing and

understanding and assimilating nothing. Everywhere the worse is made to appear the better cause; we starve and strangle our own prophets, import foreign ones who cannot prophesy for our needs, send them packing as soon as we have found out how their wheels go round—kill them sometimes, too (see Mahler)—and then wonder why no national opera, no American symphonic composer springs up, when we take any wormy young aspirant, shut him up in a darkened room and say: "Here, Sammy American, is ten dollars' worth of music paper, ink and pencils; turn us out an opy or a band piece before night and I'll give you \$10,000!" And Sammy cannot do it, after all we have bought for the little pup, the opera houses, conductors, scrapers, bangers, acrobats, blowers, and those who inhale deeply to make a loud noise on notes with words attached—not English.

Alas for Sammy, with his stiffnecked, intolerant Puritan ancestry, where an emotion was the same ethically as adultery; with his frostbitten, povertystricken present, ground between the millstones of surging, discontented masses of anarchistic scum of creation, and the damned but idolized dollars of the "upper classes," whose ideals and attainments, whose examples and possibilities, whose idle, rapid badnesses and extravagances, overburdening the overburdened, overshadowing those sick for the lack of sunshine, mark them for swift destruction when, up through Sammy ground to flinders, rise those masses to seat of the sore—who will have pity on them in that day?

America! America! Thou that killest the prophets which are sent unto thee! We cannot blame, we can only pity the man born blind, for he cannot see; the man born deaf, for he cannot hear. The solution for Art is far, far away, and no one not willing to be a martyr should attempt to cultivate the fine arts save as an avocation after he has acquired a vocation assuring him an income, and then he, at his ultimate best will be cursed by the true appellation, "dilettante." Change of country, of environment, are remedies not suited to the disease, for you cannot change your race-blood, any more than Wagner and Semmy Karpeles can change their noses. Let us be happy and useful in some other way, for those paths are closed to us; let us achieve along some line we will make our own, peculiarly compatible with our metier, and let us speed diligently on the way to seek it, that we cease wasting time and money and energy, and let us stop pouring our treasures into Europe's huge, outstretched, brown, slightly soiled paw.

EMILY GRANT VON TETZEL.

## A Charity Concert at Delmonico's.

The Arthur Home for Blind Babies, located at Summit, N. J., was benefited by a concert given in the ballroom of Delmonico's, New York, last Sunday afternoon. Being a charity concert no criticism is required. The artists who volunteered were Jennie Hall Buckhout, soprano; Augette Foret, soprano; Mrs. Isaac Newton Spiegeberg, soprano; Paul Morenzo, the Spanish tenor; Mildred Potter, contralto; Edwin Grasse, the blind violinist; Joseph Heindl, cellist of the New York Philharmonic Society; Bertha Klemen, pianist, and Henry Gaines Hawn, reader. George Falkenstein and Margery Morrison played the accompaniments. THE MUSICAL COURIER published the complete program in advance of the concert.

## Baroness Litta von Elsnor's Concert.

The Baroness Litta von Elsnor will give her annual concert at the Little Theater, New York, Thursday afternoon, April 25. Among the pupils who will sing are Muriel Tannehill, Suzanna Michod, Hilda Meyers, Myrtle Antonides, Clara Mackin, Dorothy Hermannson, Nora Conway, Jessie Mae Hall, Rosalie O'Brien. The baroness will herself assist at the piano. Frederick Vaska, cellist; Umberto Martucci and Umberto Sorentino are also to appear. Signor Sorentino has been especially engaged to sing. The program is to include operatic arias, operatic duets and songs in several languages.

## Arthur Fischer Plays.

Arthur Fischer, a talented pupil of Frederic Mariner of New York, played the following numbers in an artistic manner on April 11, at an entertainment given for the benefit of the Sunday School of the Church of the Divine Paternity: Prelude to the Holberg suite (Grieg), impromptu (Chopin), prelude (Rachmaninoff), polichinelle (Rachmaninoff), "Faust" waltz (Gounod-Liszt).

## New European Tour for Gruppe.

Paulo Gruppe, the young Dutch-American cellist, will sail for Europe the end of April for a tour to include Holland, Belgium, Germany and Russia. The first engagement will be in Antwerp, May 15, with the Antwerp Orchestra.



**Last People's Symphony Concert.**

There are two salient reasons why Wagner is more popular and satisfactory on the concert stage than any other composer of operas—first, because his works contain instrumental numbers of sufficient length for concert purposes, and second, because such numbers, when performed singly, do not lose in effectiveness by being dissociated from the works of which they form a part. There is a third reason which might justly be given in connection with these two—namely, Wagner had a greater command of orchestral resource, more abundant skill and knowledge in handling instrumental combinations, as well as a loftier and finer message to communicate. Wagner concerts are the most popular since they please not only the Wagnerite but all who appreciate the subtle beauties of rich orchestral coloring, wonderful harmonic inventions and stirring rhythms. It is an easy matter, therefore, for one to select a program of separate numbers from Wagner and to make them as varied as desired.

For the final concert of the season by the People's Symphony Orchestra at Carnegie Hall, New York, last Sunday afternoon, the following splendid selection was given under the direction of Franz X. Arens: Overture "Rienzi," prelude "Lohengrin," "Siegfried's Rhine Journey," prelude "Parsifal," "Albumbblatt" (transcription for string orchestra by C. E. Le Massena), "Wotan's Farewell and Magic Fire Scene" from "Die Walküre," and the "Evening Star" song from "Tannhäuser," the last two sung by Heinrich Meyn.

The most astonishing feature of these concerts is that programs of such a high grade can be presented in so acceptable and satisfactory a manner, in view of the fact that the orchestra is not a permanent one and that few rehearsals can be had. Of course, the men individually are excellent players of experience, and familiar with



HEINRICH MEYN.

standard orchestral works, but perfect orchestral balance and unanimity can be secured only through constant practice together as a body. The performances of this organization are of such merit as to cause one to wish that an arrangement might be made whereby this fine ensemble might be welded into a permanent one. Then New York would have an orchestra that would be a credit. The string section, presided over by that sterling violinist Maximilian Pilzer, is especially fine and emits a volume of tone surprising in sonority and beauty. The brass, likewise, is of high excellence, especially the trombones, and the woodwinds are better than some that have been heard in these parts. As a whole the orchestra is a splendid example of what can be accomplished with little means through the unerring judgment and fine ability of those who have the selection of the men and he who guides them.

The mission of the People's Symphony Orchestra in providing good music at minimum rates is a worthy one and is meeting with the success it deserves. It also proves that the highest salaried players are not absolutely necessary for the making of an efficient orchestral body and that it is not necessary to charge high prices, thus barring many music lovers who cannot afford to pay the customary rates. In Europe music is a part of the life. There one may hear a fine orchestra at a nominal fee,

and the Europeans are given every opportunity of enjoying fine music, adequately rendered, by capable orchestras, at a small cost. Why not in America? The People's Symphony Orchestra has demonstrated that it can be done. Let them have every support.

Mr. Arens is a conductor who has accomplished wonders and a musician of uncommon capabilities. When one realizes that he whipped this orchestra into trim, fit to appear before a New York audience in three rehearsals (one for strings alone) and that better orchestral playing has not been heard in this city outside of some few exceptions, the magnitude of his achievement may be grasped in a small measure. It is no wonder that he collapsed at the conclusion of the fatiguing "Parsifal" prelude and fell into the arms of the first violins. But the spell was only momentary and, with stoical energy and herculean endeavor, he resumed his place and finished the program in a blaze of glory. Whether it was the great ovation he received after the exquisite performance of the "Albumbblatt," which he was compelled to repeat in spite of the rule against encores, or whether he was paying the penalty of overwork and devotion to a splendid cause, the fact remains that he deserves the thanks of the entire city and is entitled to the fullest praise. If those interested in orchestral music would wake up, throw off their lethargy, take pride in having an orchestra representing New York that would be worthy the name, and put Mr. Arens at the head of such a force, then there would be some ethereal musical proclamations.

The orchestra played with magnificent sweep and verve, the strings especially emitting a most luscious quality of tone, while the ensemble was marvelous, taking into consideration the conditions under which the men were playing.

According to Mr. Arens' custom to bring forward a composition by an American at each concert, he had placed on the program Mr. Le Massena's transcription, for strings of Wagner's melody known as "Ein Albumbblatt." The transcription is made from the original piano score and in the same key (C major). Wagner's composition is merely a melody with a simple arpeggio accompaniment, and the piece is known chiefly as a violin solo or as an orchestral number. Mr. Le Massena's arrangement required a large body of strings, as the several sections are frequently subdivided, thus securing greater sonority and more extensive harmonic combinations. The melody is announced by the first violins to sustained harmony on violas and second violins, the cellos and basses playing pizzicato arpeggios. The theme is next given to the violas, the first violins entering upon a contrapuntal figure while the other instruments provide the harmony, after which the cellos sound forth the melody, now in the dominant key, which modulates back again to C as the first violins resume the melody, the cellos furnishing a contrapuntal theme and the other instruments engaging in an elaborate pizzicato accompaniment. Then the melody shifts to the second violins, the first violins and violas supplying contrapuntal adornments, and the cello division, subdivided, sustaining the harmony along with the basses. This leads up to a brilliant climax which almost immediately subsides into a *rallentando* and *diminuendo*, and dying away on the violas alone. The e again take up the melody followed by a strong crescendo and subsequent *morendo*, the work concluding *pianissimo* amid varied harmonies dispersed over a large range. The work is finely orchestrated and shows the real musician's skill. More orchestras ought to play the Le Massena transcription.

Mr. Meyn's fine art, experience and command of resource enabled him to invest the two vocal excerpts with dignity and forcefulness. The beautiful farewell to Brünnhilde was delivered with true insight and feeling, while the Evening Star song brought the singer great applause. It was a pleasure to listen to this number sung strictly on the key, as it is usually a stumbling block for baritones. There was a big audience present which gave ample token of its pleasure of the afternoon's offerings in prolonged and enthusiastic applause.

**Enlow Violin Recital.**

The annual violin recital of Ollimae Enlow takes place on April 20, in the hall of the New York Institute of Music. She will present a highly interesting program. Among her solos will be a prelude and fugue (Rust), the "Spanish" symphony (Lalo), tarantella (Sarasate), and several smaller pieces by Saint-Saëns, Cui, Randegger and Zarycki.

Bertha Bovey, lyric soprano, will be the assisting artist.

**Eleanor McLellan to Summer Abroad.**

Eleanor McLellan, the New York vocal teacher and coach, will spend the summer in Europe. Among other pastimes she will take a motor trip from Evian to Nice with the Duke and Duchess de Chomles. After a season of rest and recreation she will do some coaching with a number of her pupils who are awaiting her arrival with pleasurable anticipation.

**OBITUARY****Henry Trotère.**

Henry Trotère, the English composer, whose family name was Trotter, died in London, April 10. He was born in the British metropolis on Christmas Eve, in the year 1855. His most popular songs were "Ashore," "Once For All" and "In Old Madrid."

**Solon Walton.**

Solon Walton, an oldtime vocalist, member of Father Kemp's Concert Company, which traveled in Europe and America, and for thirty years a member of the Congregational Church choir of Wakefield, as well as musical director of the church, died at the home of his son in Wakefield, Mass., April 8, aged eighty-one.

**WILDEST ENTHUSIASM FOR NIKISCH IN CHICAGO.**

(By Telegraph.)

CHICAGO, Ill., April 15, 1912.

To The Musical Courier, New York:

King Nikisch and the London Symphony Orchestra royally received by Chicago's aristocratic and musical audience; overwhelming ovations; enthusiasm crescendo after each number.

RENE DEVRIES.

**Beatrice La Palme in New York.**

Beatrice la Palme, prima donna of the Montreal Opera Company, has been visiting New York during the past week. She will be heard here during next season. Madame



Photo by The Dover Street Studios, Ltd., London, W.

BEATRICE LA PALME.

As Suzanna in "Nozze di Figaro," Mozart, Covent Garden Opera.

la Palme was entertained in New York by many prominent persons. She will return to Europe for a short while to fill engagements, and in the autumn she will fill a number of concert engagements in Canada, after which she will again join the Montreal Opera Company.

**Mrs. Murray at Eddy Recital.**

Marie Stapleton Murray, soprano, sang two numbers at the Clarence Eddy organ recital at Temple Rodeph Shalom, Pittsburgh, on March 17. The Pittsburgh Gazette-Times said:

Mrs. Murray's contributions to the program were the aria from Mendelssohn "Elijah," "Hear Ye Israel" and "The Lord Is My Light" by Marsh. The singer possesses a clear soprano voice, especially beautiful and effective in the upper register. The aria received a musical and comprehensive interpretation and was enjoyable. Mrs. Murray realized the dramatic possibilities of the work and proved a distinct addition to Mr. Eddy's program. The accompaniments to the solos were played by the organist in a finished manner.

**Another Saenger Pupil for the Metropolitan.**

Giulio Gatti-Casazza, the impresario of the Metropolitan Opera Company, has signed a four years' contract with Paul Althouse, a young tenor. Mr. Althouse is a pupil of Oscar Saenger.

## A SHORT SAUNTER SOUTHWARD.

North, East, South and West! Prevailing local conditions notwithstanding, wherever one goes, love for music finds kinship everywhere. This was clearly proven recently, when, an opportunity presenting itself, the writer visited Richmond, Va., where she had a chance to delve into local musical conditions during the three days' sojourn in that city.

Leaving the metropolis on a grim, blustery evening, the metamorphosis to a land of summer, sunshine, and early budding foliage, was as grateful as it was marked, when this panorama unfolded itself the following morning on my arrival at Richmond.

The baggage question having been comfortably disposed of, I hailed a passing car which the polite station master assured me would bring me to my destination, and took the nearest available seat which happened to be one close to the door. Immediately I became a target for all eyes, but ascribed that to the fact of my being a stranger in town. I learned later, however, that the color line being sharply drawn in that city, the seats assigned them are the ones nearest the door. As I am rather "dark favored," so to speak, the inference was hardly comforting.

Plunging immediately into the work at hand, I visited John G. Corley, president of the Wednesday Club, the most influential musical body in the city and surrounding country. Applying sound business principles to his management of this organization, Mr. Corley, aided by his efficient board of directors, has built up such a strong factor in the musical educational life of the city, through this club, that Richmond bids fair to become one of the most influential musical cities of the South in the very near future. As proof of the sterling work now being done, the Wednesday Club has engaged for its forthcoming music festival the following principals from the Metropolitan Opera House: Alma Gluck, Louise Homer, Riccardo Martin, Carl Jörn, Clarence Whitehill and Henri Scott. These, aided by an orchestra of fifty men under Pasternack, also from the Metropolitan Opera House personnel, are to give three concerts April 29 and 30.

In addition to these attractions, John Powell, the Richmond pianist, who has made an international reputation for himself, has been specially engaged for the occasion, and Efrem Zimbalist, the noted violinist, is also to appear for the first time before a Richmond audience. This galaxy of soloists together with the chorus of the club, bids fair to preempt the entire countryside. Fortunately, however, the auditorium with its seating capacity of 3,300 will undoubtedly contain the large audiences that are already assured.

Aside from this organization, working for musical good, there are a number of well known local musicians and teachers, in addition to an excellent amateur orchestra of forty-five members of both sexes under W. Henry Baker, who help create the heaven which makes for musical advancement. Among these may be named Florence D. Hequembourg, an excellent violinist, pupil of Emil Mahr, Carl Halir and Ysaye, on the violin, and of Carl Baermann on the piano, who is now head of the flourishing Hequembourg School of Music; O. Heywood Winters, baritone and vocal teacher of widespread attainments; J. Lamont Galbraith, an organist and vocal teacher with the stamp of England's approval back of his work; Mrs. John Murphy, a vocal teacher highly spoken of, and Mrs. M. B. Thomas, another vocal teacher whose work is commended.

During my short stay in the city I also met William L. Radcliffe, well known as the head of the Radcliffe Bureau of Washington, who has now become affiliated with the Philharmonic Orchestra of New York, in the important capacity of its touring manager. He reported a successful season, and the large audiences present at the three concerts given by his attractions, headed by Evan Williams, America's foremost tenor, certainly bore his contention out fully.

From Richmond to Washington, a short three hours' run, brought a different point of view to bear on the local musical question. That city, too, is at present in the throes of its orchestral situation. Professor Heinrich Hammer, a splendid conductor and a man of the highest artistic ideals, is working like a Trojan and giving of his best in furthering plans for a permanent orchestral organization. Whether that materializes or not depends entirely on local financial support. With so many wealthy people residing in the city, it seems that our National Capitol should have its permanent orchestra, and support it handsomely to boot.

A talk with Miss Cryder, who has been so successful in bringing artists to Washington, laid bare the intricacies of the local managerial situation in a very interesting manner; while the hobnobbing with several musicians

shed a ray or two on the aspect of the aspiring young Washingtonians who have already "arrived" artistically in their home city, and are certain to be known further afield ere a great while longer.

Among these are Elizabeth Reeside, the fortunate possessor of a lyric soprano of lovely quality, a winsome personality that wins all at sight, and a strong dramatic temperament that, coupled with her other attributes, will without doubt give her high rank among the younger of the oncoming prima donne. Miss Reeside sails for Milan in June, and will make her debut in that city as Mimi in the early fall. A chat with the charming little lady elicited the information that her present success is due entirely to the excellent training of her "Caro Maestro," as she termed the widely known Sebastiano Breda, who is not alone sponsor for her success but for that of many others, among whom are Eleanora de Cisneros, of the Chicago-Philadelphia Opera Company; Namara Toye, the brilliant young American soprano; Delma-Heide, for a number of years Paris correspondent of THE MUSICAL COURIER, now teaching in Paris, and others too numerous to mention, all occupying influential positions in this country and Europe.

Hearing everyone lauding Ethel Tozier, the gifted young pianist, recalled that young lady's exquisite playing at the Richmond concert the previous evening. Ruth Deyo, another of Washington's brilliant singers being out of town, left the closing call for Felix Garziglia, a pianist who has already "arrived" and of whom the world at large is certain to hear more later.

As time and trains wait for no one, and I was booked on the midnight express, there was barely time for the quick run to the hotel to gather up my belongings and a hasty dash to the station, during which there remained the whirl of pleasant memories conjured up by the musical conditions and the people I had met in this part of the sunny South.

GERTRUDE F. COWEN.

### Harvard Orchestra in New York.

Artistically gotten up programs with a facsimile of the Cambridge Serenador of 1808 proclaimed that "The Orchestra of Harvard University maintained by the Pierian



"Pierian Man of 1808"

Sodality of 1808," makes a first New York appearance at the Hotel Astor, April 14, on the occasion of its 104th annual concert. Those thoroughly conversant with Harvard matters know what this organization means in the musical life of the university, but to others unacquainted with the scope of its work, the following explanation included in the program will be of undoubted interest:

The Pierian Sodality, the oldest existing musical organization in America, was founded at Harvard College twenty years after the inauguration of the United States on the second day of James Madison's reactionary "era of good feeling" following the revolutionary period of turbulence. Marking thus the earliest beginnings of musical recreation in the New World, the Pierian records show a history proceeding in a course parallel to the development of American music and successively registering with the accuracy of collegian representation every temporary swerve of the popular taste: so several of Haydn's symphonies were given public performance by a small string orchestra even before the composer's death. From the first the sodality found expression in student quartets, serenading parties, glee clubs, etc., and in its century of history has to its credit—besides originating the popular present day trio of college "musical clubs"—the birth of such significant factors in the country's vital musical history as the Harvard Musical Association of Boston, the Boston Symphony, the Washington Philharmonic; in fact there is not one prominent orchestra in America that can claim a beginning entirely independent of the alumni cultivated during college years in the Pierian.

In 1908 the Pierian Sodality underwent a signal renovation, leveling its aim decisively to a serious purpose toward good music (from which standpoint it is new and unique among the voluntary student organizations of the country in principle as well as in history). The two conductors of its orchestra the past four seasons, Philip Greeley Clapp, '09, and Chalmers Clifton, '12, brought the orchestra to now maintains to the high degree of finish, which is just beginning outwardly to bear its rewards. Such enthusiasm has the orchestra caught in advocating a new and untried policy and so generous was the outside appreciation, that the two leaders not only vindicated their innovation and set an orchestra on a working basis, but paved

the way for the first debut demonstration of the sodality in New York City. The hope of the Pierian Sodality is at present concentrated upon producing a representation of the Harvard students in music that may be worthy of their university.

As may be seen from the foregoing the orchestra presents in its membership one phase only of the general educational life of the student body—hence judging the work from this point of view, it merits the warmest praise. The program essayed was composed of two numbers by MacDowell, "The Saracens," op. 30, and "The Beautiful Alda"; two movements from an unfinished dramatic poem for trombone and orchestra, by Philip Greeley Clapp (conducted by the composer), with modest Eugene Alloo as soloist, and the third symphony in C major, op. 32, by Rimsky-Korsakow, given a first hearing in America at this concert. An ambitious effort truly for these young musicians and carried out with earnestness and sincerity of purpose under the direction of Lloyd Gould del Castillo, the present conductor. The large audience of friends was enthusiastic in its approval of the new composition by Mr. Clapp, as also of the orchestral work of the afternoon.

### Bonci Press Tributes.

The following press tributes concerning the art of Alessandro Bonci speak for themselves:

Bonci remains the supreme lyric tenor. To say that he is the greatest living exponent of "the almost forgotten art of bel canto" is, in spite of its decidedly bromidic flavor, quite true. He has the voice, the way of handling it, and when the song is perfectly produced, the great art that glorifies it. It was beautiful singing for the singer and for the untechnical auditor.—Chicago Daily Journal, March 18, 1912.

Alessandro Bonci's concert impresses. Lyric tenor's appearance in the Studebaker Theater an event of importance.—Chicago Examiner, March 18, 1912.

Famous singer stirs audience. Alessandro Bonci gives notable recital and received cup from fellow countrymen.—Indianapolis Star, March 14, 1912.

Alessandro Bonci fairly carried his hearers off their musical feet. Again and again to impetuous rounds of applause he was called to the stage front to still the applause with his famous smile if he could, and to sing an encore if he were forced to it.

Appreciating in every sense of the word the great tenor, who has won his laurels in opera and concert, the music lovers of the city left no chairs vacant in the hall.—Dallas (Texas) Morning News, March 26, 1912.

Bonci makes big hit at the Lyceum. The attraction offered was Alessandro Bonci, the famous Italian tenor, who is making a most successful tour of American cities. Naturally one is drawn into comparing Bonci with Caruso; both have their ardent admirers, and there are many who do not hesitate to give the palm to Bonci. Whether they are right or wrong, matters little.—Duluth (Minn.) News-Tribune, March 20, 1912.

### Inga Hoegsbro Plays in the South.

Inga Hoegsbro, composer-pianist, and director of the New York School of Northern Music, played in Wilmington, N. C., on April 9. Maria Mieler-Narodny, soprano, sang a number of songs and Miss Hoegsbro was heard in several selections by Northern composers. The Wilmington Evening Dispatch said:

It is an interesting fact that Madame Narodny and Miss Hoegsbro are the two artists in America who can best render the music of Northern Europe. Madame Narodny is from Finland and while she has devoted much of her life to study in the great musical centers of Europe, she is well known from the recitals given in those countries and especially in Russia and Finland. She has not been in America long enough to establish a wide reputation here, but she has wonderful talent and a very remarkable voice, which has been perfectly cultivated.

After saying this for Madame Narodny it might be imagined that less could be said for Miss Hoegsbro; but this is not the case. She showed at once that she had the highest artistic temperament, which amounted to genius, and that this was truly her life's work, into which she threw her whole personality. Not only was her accompaniment for Madame Narodny excellent, but her piano solos were most beautiful and of a very difficult class of music. They were perfectly executed.

### Success of Cleveland Bohnet.

Cleveland Bohnet, the young American pianist, who for several seasons has been coaching with Alberto Jonas, won a distinct success in a recent concert in Steglitz, and was accorded a flattering reception. The Steglitzer Anzeiger said:

Cleveland Bohnet proved himself a thorough, well schooled pianist whose great technical equipment permits him to overcome the most formidable difficulties with ease. His interpretation of the Liszt rhapsodie was a rare treat.

### Volpe Sunday Musical Reception.

Mr. and Mrs. Arnold Volpe gave a reception at their home, 312 Manhattan avenue, New York, Sunday afternoon of this week. The musical program was informal, but delightful. Among the guests were Mr. and Mrs. Frederick Nathan, Mr. and Mrs. Frederic Mariner, Adriano Ariani, Caroline V. Tompkins, M. H. Hanson, Mrs. Leonard Lieblich, Leo Ornstein, Miss Evans, Mrs. J. Alfonso Stearns and Louis Blumenberg.

### Paul Dufault for Australia.

Paul Dufault, the tenor, has been engaged to accompany Eleanora de Cisneros on her forthcoming tour through Australia.



# BROOKLYN

BROOKLYN, April 15, 1912.

Offenbach's vivacious comic opera, "La Belle Helene," was sung under its German title, "Die Schoene Helena," at Prospect Hall Easter Monday night by the Brooklyn Quartet Club, and several popular artists. Carl Fiqué conducted and Max Koeppe (who also essayed a leading role) officiated as stage manager. The performance was spirited and in many ways reflected credit on all concerned, particularly Mr. Fiqué, the leader, and Madame Fiqué, as the fascinating Grecian enchantress. The cast was as follows:

Menelaus, King of Sparta.....	Max Koeppe
Helena, his wife.....	Katherine Nosck-Fiqué
Paris, a Trojan Prince.....	Henry Weimann
King Agamemnon.....	Richard M. Schmidt
Orestes, his son.....	Millicent Jeffrey
Calchas, High Priestess.....	Anna Treckmann
King Ajax I.....	Hermann Langhorst
King Ajax II.....	William Borrmann, Jr.
King Achilles.....	William Borrmann
Bachis, Helena's friend.....	Caroline Wilckens
Lena.....	Affinities of } Carrie Fischer
Parthenis.....	Orestes } Elsie Wolff
Philocoma, assistant to Calchas.....	Mathilde Radlauer
The Locksmith.....	Henry Jostes

Those appearing in the ensemble as Greek youths, Grecian maidens, ladies of the nobility and noblemen, included: Cecile Werner, May Gunther, Gertrude Langhorst, Minnie Huebner, Frieda Becht, Ella Johnson, Gertrude Heinzerling, Minnie Uckert, Mathilde Radlauer, Leonora Krieger, Mathilde Rhode, Elene Hendrickson, Helen Becht, Isabella Schroeder, Clara Gretsch, Olga Gretsch, Adelaide Alfke, Emilia Meyer, Lillian Hinz, Hermann Krieger, John Goldt, Walter Siebert, Jurriaan Hendrick Baggelaar, William Schmal, Frederick Petri, Gebhardt Haller and Christian Rhode. Although everybody who had a share in singing the opera got a lot of merriment out of it, incidentally it helped to refresh their memories of Grecian history, the subject dealing with ancient Greece, and the stage scenes showing the Forum at Sparta, a room in King Menelaus' palace, and the seashore at the time of the abduction.

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Inga Orner, of the Metropolitan Opera Company, charmed an audience of Scandinavians at Saengerbund Hall, Easter Sunday night. The Norwegian mezzo-soprano sang folksongs in Norse and Swedish; some modern songs by such well known composers as Grieg, Sibelius, Agathe Backer Grondahl, and Christian Sinding. She also sang the "Flower Song" from "Faust" and songs in English by Huntington Woodman, Paolo Tosti and Rawlin Cottenet's setting of "The Red, Red Rose." William Tyroler assisted at the piano.

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Another Eastertide event that attracted notice was the musicale on Monday night given by the Brooklyn Amateur Musical Club, consisting mainly of society women. This took place in Memorial Hall. Oscar Seagle, the American baritone from Paris, one of the solo artists, delivered the prologue from "Pagliacci" and songs by Debussy, Grieg, Dvorák and some old French chansons. Mrs. Julian Ross, pianist, played the Liszt transcription of Isolde's "Liebestod" (Wagner) and "Dance Caprice" by Carl Fiqué. Several members of the club gave solos. Harry Rowe Shelley is the musical director. The choral numbers were unusually fine and included: "My Love's Like a Red, Red Rose," by Garrett; "The Nightingale Song," Nevin; "Song of the Roses," by Thuille; "Venus' Doves," by Bishop; Shelley's arrangement of "Every Flower," from "Madama Butterfly"; "Songs My Mother Taught Me," Dvorák, and the Mendelssohn "Spring Song," sung to words by Frederick Truesdell. Nevin's "Good Night, Good Night, Beloved" closed the concert. The choral members are: Mary Arnold, Mrs. Frank Avery, Marion F. Avery, Mortina L. Balch, Blanche Barclay, Ethel Bates, Mary H. Billings, Mrs. A. G. Brader, Mrs. Edward Burns, Jr., Mrs. Albert E. Chandler, Helen J. Coti, Mrs. George S. Dalzell, Mrs. Richard M. Dorsey, Augusta Elliott, Mrs. Herman H. Eggers, Mrs. A. S. Fedde, Mrs. Charles M. Field, Mrs. Charles W. Frazier, Mrs. Edwin L. Garvin, Mrs. Percy R. Gray, Mrs. Mordaunt Hall, Adelaide Haxlun, Mrs. Robert E. Henry, Ada F. Higgins, Grace L. Hornby, Mrs. Frank Ward Howard, Alice E. Hyde, Mrs. George H. Iler, Ethel B. Jacobs, Lucy E. Jenkins, Maud E. Jones, Edith Magee, Anna M. Mason, Mrs. Albert S. Matthews, Helen M. McWilliams, Mrs. William B. Neergaard, Ethel Nesmith, Mrs. Walter Perry, Mrs. Auguste G. Pratt, Mrs. Gulian Ross, Helen Rossiter, Mrs. Harrie V. Schieren, Mrs. William J. Sherwood, Mrs. Irving Thomas Smith, Mrs. Edwin J. Snedeker, Mrs. George S. Starbuck, Josephine H. Sutphin, Nathalie Thayer, Marion J. Terry, Constance Trowbridge,

Mrs. Harrison A. Tucker, Nellie Twyeffort, Mrs. Willard H. Wheeler, Mrs. Edward N. Whiting, Louise G. Zabriskie. Louise G. Zabriskie is the president.

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The Granberry Piano School, which conducts studios at Carnegie Hall, Manhattan, and the Pouch Gallery, Brooklyn, will give a students' concert in the ballroom of the Pouch Gallery, Saturday afternoon, April 20.

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Theresa Rihm, soprano; William H. Keith, baritone; Henry E. Wood, cornetist, and Lotties Cort Black, pianist, were the assisting soloists at a recent concert given by the Hoadley Amateur Orchestra for the benefit of St. John's M. E. Endowment Fund.

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Alma Gluck sang last week at a private musicale given by Mrs. Frederick B. Pratt, of Clinton avenue. The music followed a luncheon. Mrs. Pratt is a director of the Master School of Music and is one of the very rich women of Brooklyn who takes pride in doing something for Brooklyn. Many of the other very rich women of the borough now direct their attention to affairs and interests in Manhattan. The Clinton avenue Pratt, and there are several families of them, are the descendants of the late Charles M. Pratt, who was identified with the Standard Oil Trust. They are among the wealthiest residents of Brooklyn, being rated with the multimillionaires; only multimillionaires can afford to engage Metropolitan Opera singers for a private musicale. Frederick B. Pratt is a son of the man who was early associated with John D. Rockefeller; but the Pratts, like the Rockefellers, are not given to ostentatious display, and, like the Rockefellers, the Pratts are musical. Mrs. William Rockefeller attended Mrs. Pratt's musicale last week. Herbert Lee Pratt, another son of the late Charles M. Pratt, has box No. 15 in the parterre at the Metropolitan Opera House for Wednesday nights.

## Behrens Musicale and Reception.

For her last "at home" this season, Mrs. Hermann Louis Behrens, better known in the musical world as Cecile Behrens, the pianist, held a reception in honor of Ludwig Hess, the German tenor, and Frederic Vaska, the Bohemian cellist, at her residence, 100 West Seventy-first street, New York, Sunday of this week. The musical program proved so unusually fine that most of the guests remained for several hours. Both guests of honor contributed attractive numbers. Madame Behrens, herself, played the Schumann "Carnival" and joined with the violinist, David Schmidt, in the performance of a Mozart sonata. Songs and arias were added by Mr. and Mrs. Watters, baritone and mezzo soprano; Lorene Rogers Wells, a coming dramatic soprano, who sang songs and the "Prayer" from "Tosca," accompanied by her teacher, Mr. Parsons. Miss Vojcek, a Bohemian pianist, accompanied for Mr. Vaska. Clara Schmitt, a professional pupil of Madame Behrens, played several numbers. Miss Schmitt has been invited to join Harold Bauer's class at Lucerne, Switzerland, this summer.

Among Madame Behrens' guests last Sunday were Mr. and Mrs. Gustav L. Becker, Mr. and Mrs. Eugen Haile, John van Cleve, Walter L. Bogert and Ernest Bauer.

Friday afternoon, April 20, Madame Behrens will give a large musicale at the Hotel Plaza.

## News Concerning Johnston's Artists.

Alexander Heinemann, the celebrated baritone, leaves New York this week for California. Mr. Heinemann will give a number of recitals on the Pacific Coast, and as there are many former pupils of the baritone anxious to have further lessons with him, he will remain in that vicinity for several months.

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Oscar Seagle, the American baritone, who has had a most successful concert season this year, sailed for Paris on the Olympic Saturday, April 13. His unqualified success everywhere as a vocalist and an artist before the American public will prove of much value to him in his studio in Paris. Mr. Seagle will immediately take up his classes at his attractive studio, 17 Rue Mozart, where students are eagerly awaiting his arrival.

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Tuesday evening, April 30, Madame Namara-Toye, the favorite young singer, and Albert Spalding will appear in joint recital at the Academy of Music, Brooklyn, under the auspices of the Catholic Women's Association. A very attractive program has been arranged. One of the

numbers will be Gounod's "Ave Maria," which Namara-Toye will sing with violin obligato by Mr. Spalding.

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Albert Spalding was a star attraction at the musicale given by the Mozart Society, of New York, at the Hotel Astor Saturday afternoon of last week.

## Virgil Piano Conservatory Recital.

The faculty of the Virgil Piano School, New York, has reason to be proud of the showing the younger pupils made in the Tuesday recital of last week. The precision of all the players was remarkable when one considers the degree of expression put into the various numbers. Faithful use of the "Tek" was the means of gaining such technical proficiency. The following program was given:

Romance.....	Woodman
Thelma Reis.....	
Valse, D flat.....	Moszkowski
Marion Blair.....	
May Party.....	Virgil
Adelaide Dowd.....	
Cabaletta.....	Lack
Inez Gower.....	
Humming Bird.....	Virgil
Miss Ricci.....	
Love Song.....	Elgar
Silver Clouds Hover.....	MacDowell
Emma Lipp.....	
Polish Dance.....	Thomé
Margaret Strecker.....	
Preamble.....	Bach
Lucille Oliver.....	
Polonaise.....	Virgil
Inez Gower.....	
Valse Caprice.....	Newland
Miss Bahrenburg.....	
Melody.....	Virgil
Lucille Oliver.....	

## Gay and Zenatello Sail.

Summer plans for Madame Gay and Signor Zenatello include a leisurely sojourn in Germany, France, Italy and Spain, with a longer stay at their Paris home than elsewhere. After their strenuous season with the Boston Opera Company the artist pair refused all European offers for the summer that they might rest absolutely from all singing until next fall, when they appear again in Boston. An interesting fact in connection with this is that they are so intimately connected with all things pertaining to the highest interests of the Boston Opera Company and so thoroughly en rapport with Director Russell in his plans for the organization, that they arranged a verbal agreement only before sailing on the Kronprinz Wilhelm, April 16, deeming the formal contract entirely unnecessary in their case.

## Columbia University Recitals

The department of music of Columbia University, New York, announces further recitals in the auditorium of the Horace Mann School at Broadway and 120th street, at 4.10 p. m. as follows:

April 15—Piano recital by Professor Rubner.

April 22—Concert of chamber music by Alma Webster-Powell, soprano; Betty Askenasy, piano; Frederic Vaska, cello; K. Leitner, piano.

April 25—Concert of chamber music by Joseph Gotch, cello; Leopold Winkler, piano.

April 29—Recital for two pianos by Golden R. Gardner, soprano; Dagmar Rubner, piano; Professor Rubner, piano.

May 6—Concert of original compositions by students of the department of music.

These recitals are open to the public.

## Klibanski's Noble Lieder Singing.

Sergei Klibansky, the baritone and teacher, appeared Saturday afternoon of last week at a concert given for the students of an uptown New York school of music. The artist gave another finished illustration of lieder singing. His noble style was well suited to such numbers as "Die Nebensonnen" and "Ueber Allen Gipfeln ist Ruh" by Schubert. He sang with fine poetical feeling "Im Wunderschoenen Monat Mai" by Schumann, and followed with a spirited rendition of Schumann's martial song, "Der Husar." After the Schumann songs Mr. Klibansky sang in English as pure as his German the "Requiem" by Sidney Homer and "Love on Tiptoes" by Hugo Kaun.

Gaston M. Dethier and Edouard Dethier played sonatas for piano and violin by Emile Bernard and Henry Favier.

## Myrtle Elvyn in Mississippi.

BROOKHAVEN, Miss., April 4, 1912.

Myrtle Elvyn scored quite a success in her piano recital at Whitworth College, Brookhaven, Miss., on April 3. The affair was under the management of Miss McVoy, directress of music of that school. Miss Elvyn's program included selections from Beethoven, Chopin, Rachmaninoff, Schubert, Liszt, Leschetizky and also a serenade by herself. The audience was large and enthusiastic and the artist was at her best and held her listeners enthralled from beginning to the end—responding most graciously to several encores throughout the evening.





## PANDEMONIUM AT McCORMACK CONCERT.

Caruso and the "double bill" at the Metropolitan Opera House never created such delirious joy as was let loose Sunday night when John McCormack, the silver voiced Irish tenor, gave his New York concert at Carnegie Hall, assisted by Marie Narelle, the charming Irish ballad singer, and Spencer Clay at the piano. The seating capacity of the auditorium was sold out days in advance of the concert and seats for four hundred other enthusiasts were arranged on the stage. The audience was made up almost entirely of Irish-Americans, and their enthusiasm often bordered on pandemonium. The applause was of the stormy kind, and lusty cheers and shouts of "biz" and "bravo" filled the air from time to time. The "real" Americans in the house not blest by nature with the exuberant Celtic warmth were, however, completely thawed out before the concert was over. And here is a secret for MUSICAL COURIER readers: a few of the blasé music critics once or twice forgot their august calling and joined others in applauding the famous tenor. All the way East, from the Pacific Coast, where the present tour was opened, the McCormack concerts have turned into a series of ovations. Besides interesting the general musical public, McCormack attracts the Irish population everywhere, and that accounts for the immense audiences that attend his concerts. The program for Sunday night at Carnegie Hall included the following numbers:

Aria, Che gelida Manina, from the opera La Boheme.....	Puccini
John McCormack.	
Shule Agra .....	Irish Melody
For the Green .....	Loehr
Marie Narelle.	
Recit. and aria, Ah! Moon of My Delight.....	Liza Lehmann
John McCormack.	
Irish Stumber Song.....	Pascal
The Pretty Girl Milking the Cow.....	Old Irish
Marie Narelle.	
Three Irish Songs .....	Requested
John McCormack.	
The Wind that Shakes the Barley.....	Bunning
O'Donnell Aboo .....	Traditiona.
Marie Narelle.	
Aria, Salve Dimore, from the opera Faust.....	Gounod
John McCormack.	

By the sheer beauty of his voice, by his lovely method of singing and by the manliness behind the artist, John McCormack was able to arrive at the highest rank as an opera and concert singer. He sings Italian with the purity of a Florentine, and there is no reason why he should not, since he was trained in Italy for the operatic stage. He has sung the "Che gelida Manina" many times in opera, but he never sang it better than on Sunday night. As soon as the air from "La Boheme" was ended the tumult began, and for the encore demanded the tenor responded with the old English song, "Drink To Me Only With Thine Eyes." Encores were called for after the excerpt from Lehmann's "Persian Garden" and the Irish group of songs, and the singer's generosity resulted in doubling the programs. He sang two encores after each

number, mostly songs of tender sentiment and human pathos.

Miss Narelle, too, received ovations and was compelled to sing as many extra numbers as those published on the program. The soprano scored her greatest success with "O'Donnell Aboo," a traditional song dating back to the middle ages. Among the encores sung by Miss Narelle were "Come Back to Erin" and "Comin' Through the Rye."

McCormack sang the aria from "Faust" to close the concert, not in Italian, as was printed on the house bill.



JOHN McCORMACK.

but in the original French, and it was excellent French at that. The love music of Gounod's immortal opera is the kind that McCormack sings with the sincerity of soul that moves the populace, and he succeeded in creating one more round of enthusiasm before the people left the hall. As a final encore, McCormack sang "Kathleen Mavourneen."

At the end of the tour Mr. McCormack sails for England to resume his place in the company at Covent Garden, London. He returns to America next season for an extended tour under the management of R. E. Johnston. Next season McCormack will also sing with the Boston Opera Company a limited number of performances.

### Tetrazzini's Sunday Night Program.

Just as THE MUSICAL COURIER goes to press, the program for Madame Tetrazzini's farewell concert at the New York Hippodrome, Sunday night, April 21, is received. The diva will have the assistance of the Nahan Franks Orchestra and several artists in the following numbers:

Overture, Der Freischutz.....	Weber
Orchestra.	
Baritone solos—	
Aria, Henry VIII.....	Saint-Saëns
Benvenuto .....	Diaz
Orchestra, Ballet Suite (Coppelia).....	Debussy
Aria, Tacea la Notte Placida (Il Trovatore).....	Verdi
Madame Tetrazzini.	
Piano solo, Concerto in A minor.....	Grieg
Yves Nat.	
Aria from Star of the North.....	Meyerbeer
With obligato by two flutes, Messrs. Puyans and Lauchelle.	
Madame Tetrazzini.	
Orchestra, Hungarian Rhapsodie No. 1.....	Liszt
Variations on Carnival of Venice.....	Benedict
Madame Tetrazzini.	

### Letz Resigns from Thomas Orchestra.

(By Telegraph.)

CHICAGO, Ill., April 15, 1912.

To The Musical Courier, New York:

Hans Letz, concertmaster of Thomas Orchestra, resigns and will return to New York; positions of both first and second concertmasters in Thomas Orchestra vacant for next season; the second position will probably be filled by Culp; Letz's successor unknown, but it is stated he will not be chosen from local orchestra. RENE DEVRIES.

### Dramatic Art in All Its Branches.

The Ludlam School of Dramatic Art, Garrick Theater Building, 1326-28 Chestnut street, Philadelphia, accepts pupils for every branch of dramatic art, comprising elocution, voice culture for conversation and reading, physical culture, public speaking, club, debutante class, children's classes and lyceum platform.

It is the only institution of its kind recognized by the Commonwealth of Pennsylvania. Besides preparing aspirants for the stage by means of competent instruction, its purpose is to develop the student's natural poise and to bring out the latent strength, both physical and mental, for a fuller and higher expression of his or her personality in everyday life.

### Mrs. Sutorius in Washington.

Mrs. Paul Sutorius, manager of Katherine Lincoln and Miss Rubner, was a delighted spectator of the enthusiastic reception accorded the young ladies at their Washington, D. C., recital April 12.

### Stojowski Students' Recitals.

Sigismund Stojowski will give two students' recitals at Aeolian Hall, 362 Fifth avenue, New York, Monday evening, April 22, and Saturday evening, April 27.

### Persinger in Copenhagen.

Louis Persinger's father, whose home is at Colorado Springs, Col., received a cablegram last week which reported a phenomenal ovation for his son (the American violinist) at the concert which young Persinger gave in

Copenhagen on April 3. This was Persinger's first appearance in Scandinavia, but from all accounts it will not be his last. Besides the program numbers at the concert, Persinger was compelled to grant seven encores. The press notices, all of a most enthusiastic kind, have been mailed to America.

Louis Persinger returns to America next season for a long concert tour under the management of the Concert Direction M. H. Hanson, of New York.

### New York School of Music and Arts.

The 337th concert by the students of the New York School of Music and Arts, Rolfe Leech Sterner, director, was given on Wednesday evening, April 10, the program being as follows:

Jewel Song from Faust.....	Gounod
Elizabeth Foster.	
Maria .....	Ascher
Jessie Augusta Wright.	
A Te O Cara from Puritani.....	Bellini
Joannis Middelkoop.	
Polonaise .....	Chopin
Eleanor Lois Fields.	
The Nightingale's Song.....	Nevin
May Sybil Burstein.	
Waldräuschen .....	Liszt
Mary J. Claydon.	
Ah! Non Credea Mirarti from La Sonnambula.....	Bellini
Lillian Amend Dove.	
Mouvement Perpetuel .....	Weber
Moritz Rum.	
Sunlight .....	Ware
Arline Edgerton Felker.	
Le Papillon .....	Lavallee
Mignon MacCormick.	
Connais Tu Le Pays? from Mignon.....	Thomas
Elsa Vallois Geiger.	
Barcarolle .....	MacDowell
Maud S. Rolston.	
Bedouin Love Song.....	Pinsuti
William G. Schwarz.	
Under the Rose .....	Fisher
Charlotte M. Wilson.	
Duet, L'Addio .....	Nicolai
Lillian Amend Dove and Joannis Middelkoop.	
A Birthday .....	Woodman
May Belle Wood.	
Valse Chromatique .....	Godard
Lionel F. Petford.	
The Gardener .....	Neidlinger
Bessie Ver Bryck.	
The Swallows .....	Cowen
Mina Dorward Lunn.	
An Evening Song.....	Blumenthal
P. J. Murtagh.	
Dramatic impersonation, Zingarella.....	
May Sybil Burstein.	
Asleep .....	Moir
Muriel Moore.	
Oh! Sweet Flower, Pure and Rare, from Martha.....	Flotow
Frederick Maroc.	
I Know a Hill.....	Whelpley
Edith Strangman.	
One Fine Day, from Madame Butterfly.....	Puccini
Ruth Benton.	
A Forest Song.....	Whelpley
Charlotte Segler.	
Duet, Go, Pretty Rose.....	Marzials
Arline Edgerton Felker and Mignon MacCormick.	
Helen Wolverton at the piano.	

### Carl Pupil to Play.

William C. Carl will present his pupil, Wesley Ray Burroughs, at the thirteenth of the free popular organ recitals at the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York, next Monday evening, April 22, at eight o'clock. Mr. Burroughs will play several interesting novelties, including compositions written especially for him by well known composers, some of which are still in manuscript.

The program will be as follows:

Concert Overture (new, MS.).....	William Faulkes
(Dedicated to Mr. Burroughs.)	
Larghetto (Memory's Hour) (new).....	Dr. A. J. Silver
(Dedicated to Mr. Burroughs.)	
Musette (new) .....	Debat-Ponson
Prelude and Fugue in C minor.....	J. S. Bach
Toccata in D.....	Albert Renaud
Scherzo in B flat (new, MS.).....	Wolstenholme
(Dedicated to Mr. Burroughs.)	
Allegro Appassionata (Sonata V).....	Guilmant
Gavotte (Le Temple de la Gloire).....	Rameau
Supplication (new, MS.).....	Fryszberg
(Dedicated to Mr. Burroughs.)	
Processional March (new, MS.).....	Ralph Kinder
(Dedicated to Mr. Burroughs.)	

The recital is free to the public. The recitalist for April 29 will be John Standerwick, a postgraduate of the Guilmant Organ School, who will play a French program.

### Pennsylvania College for Women.

Thursday afternoon, April 11, there was given one of the six Thursday afternoon song recitals of the Pennsylvania College for Women, Pittsburgh, Pa. The program was rendered by Martha Sands, soprano, pupil of Madame Graziani, assisted by Elizabeth Crowe, pianist, pupil of T. Carl Whitmer.

# GRAND OPERA IN NEW YORK

## METROPOLITAN OPERA HOUSE.

### A Gala Performance, April 9.

As soon as the singers for the gala performance were announced a multitude that values bargains rushed to the box office of the Metropolitan Opera House and secured every available seat. As a result there was a tremendous house, more numerous even than on a Caruso night. Signor Gatti-Casazza could hardly have chosen more popular operas from which to make up his bill. The performance opened with the second scene of the first act from "Faust," with Carl Jörn as the Doctor, Leon Rothier as Mephistopheles, Dinah Gilly as Valentine, Marie Rappold as Marguerite and Jeanne Maubourg as Siebel. The greatest interest centered in Madame Rappold, as the lovely maiden of Nuremberg town. The prima donna was radiant in a gown of pale blue and white, fashioned after the period in which the drama is laid. While called upon to sing only a few lines in her first meeting with Faust, Madame Rappold's voice and her grace and modesty of manner indicated that she would make an ideal Marguerite. Mr. Jörn, too, sang well, and Messrs. Rothier and Gilly, admirable singers of the French school, together with the chorus and the ballet, united in a spirited presentation of the excerpt from Gounod's masterpiece. Richard Hageman conducted this act.

Part II, in the evening's entertainment, consisted of the entire second act from "Tannhäuser," under the baton of Alfred Hertz. Herbert Witherspoon was the Landgraf; Leo Slezak, the erring Minstrel; Hermann Weil, the Wolfram; Albert Reiss, the Walther; William Hinshaw, the Biterolf; Basil Ruysdael, the Reinmar; Julius Bayer, the Heinrich; Madame Galski, the Elizabeth, and the Mesdames Orner, Van Dyck, Snelling and Wakefield, the royal pages. Madame Galski sang her entrance song with the usual tonal opulence, and she seemed in still better form in the duet with Tannhäuser and in the intensely dramatic ensemble which closes the act. All of the men in the singers' contest were dignified and vocally effective; particularly the fine German enunciation of Hinshaw created favorable comment. Witherspoon is always excellent in essaying royal personages. The four pages added pleasure to the eye, even if there was little singing demanded of them. The chorus sang splendidly.

For the third portion in the night's scheme, the hair raising, blood curdling second act of "Tosca" was enacted by Emmy Destinn as the Roman singer, Riccardo Martin as Cavaradossi, Pasquale Amato as Baron Scarpia, Angelo Bada as Spoletta, and Bernard Bégue as Sciarone. Madame Destinn's graceless acting was in a measure atoned for by her lovely rendition of the "Vissi d'Arte," but again the soprano offended by wearing a modern evening gown instead of a dress made after the styles that prevailed in Rome in the year 1800. Mr. Martin sang with impassioned beauty of tone and acted with thoroughly manly bearing. Amato thrilled as ever by the power of his personality and his magnificent voice.

The complete fourth act of "Il Trovatore" (with the two scenes), was the final offering of the night. Madame Rappold was the Leonora; Louise Homer, the Azucena; Martin, the Manrico; and Gilly, the Count di Luna. The singers created the greatest enthusiasm, and as all were in superb voice, the huge audience heard some singing which showed that the art of bel canto is not yet vanished. Sturani conducted both the Puccini and Verdi excerpts.

It was 8 o'clock when the curtain rolled back on the scene from "Faust," and it was close to midnight when the Count sent his own brother to the executioner, as the handsome Duchess lay dead, and the gypsy mother, aroused from her cot, rent the air with her shrieks.

After each act the singers were recalled many times, and Mesdames Destinn, Galski and Rappold received armfuls of beautiful flowers.

### "Walküre," April 10.

It was Madame Fremstad's turn to sing her farewell to the season at the Metropolitan Opera House last Wednesday night, and she did it by repeating her heroic portrayal of Brünnhilde. The singer has not been in better voice this season, and she was honored as becomes a reigning favorite of the lyric world. Madame Galski, as the Sieglinde, was equally satisfying; her conception of this role could hardly be improved, for vocally and dramatically she seems the embodiment of the delightful creature who is more human than mythological. Madame Homer had only one arm with which to indicate to Wotan that she did not like his ways; the other arm of the contralto, the Fricka of the occasion, was concealed by her cloak on account of a felon on one finger. Carl Jörn's Siegmund is creditable.

Basil Ruysdael's Hunding put to shame some of the Teutonic artists who have appeared in the role before the American public. Ruysdael's characterization measured up to the most exacting standards and his enunciation of the German words was a special reason for complimenting the American basso. Putnam Griswold, as Wotan, loomed up as a veritable giant in every detail of the taxing role. Here is another American whose German is better than that of most Germans, and one could go no farther in commending an artist. Madame Homer's diction, on the other hand, could not be worse, but that is true of this vocalist no matter what language she sings. No auditor demands that every word in singing shall be intelligible, but it is rather distressing when not one word is understood. The Valkyries' choir at the last Wednesday night performance included Rita Fornia, Lenora Sparkes, Rosina Van Dyck, Florence Wickham, Henriette Wakefield, Marie Mattfeld and Mary Jungmann. Half of these are Americans, so with Mesdames Fremstad and Homer and the Messrs. Ruysdael and Griswold, the cast was made up almost entirely of native born singers; a very good showing, for which thanks are due to Signor Gatti-Casazza. Alfred Hertz conducted.

### "Meistersinger," April 11.

Again the "Meistersinger" performance resolved itself into a typical Toscanini triumph, with the master of the baton at his best and the singers sensitively alive and responsive to every subtle wish of the irresistibly magnetic leader. What Nikisch is to the concert hall, Toscanini is to the opera stage. He makes all the other conductors ever heard at the Metropolitan seem mere mechanics, journeymen directors, who follow the surface letter of the scores but never divine the poetry and psychology hidden away in the rows of black notes. Because other leaders are compelled to bury their faces in the book they fail to concentrate properly upon the stage doings, and lose part of their hold over the orchestra. Rhythmic fluctuations thus occur, which unsettle the ensemble and menace the performance to such an extent that the singers and players find their attention engrossed in the effort to achieve mere correctness and never seem able to rise to the point where freedom and breadth of interpretation become possible.

Toscanini, instead of treating "Meistersinger" like a musical preachment to be expounded with cast iron rigidity and pedantic heaviness, sees in the most lyrical of Wagner's operas ("Tristan and Isolde" is essentially dramatic) a tone poem of ineffable beauty, and a piece of orchestration saturated with color and beauty of theme and treatment. Some of the unbending Wagnerians of the old school are sticklers for what they call the "Teutonic spirit" of the "Meistersinger" story and music. The real Teutonic spirit could not be realized more completely than Toscanini exposes it in his reading, and he shows in every incident of his interpretation that his preparation for "Meistersinger" consisted not only of memorizing every detail of the text and music of that work, but embraced also a complete study of the historical, poetical, and romantic aspects of the time in which Wagner placed his action. Nothing more perfect, organically as well as in every separate link, is conceivable in the way of musical performance than "Meistersinger" led by Toscanini. The genius of the baton was given a rousing ovation by the audience, for the occasion marked his final appearance of the season at the Metropolitan.

The cast of "Meistersinger" offered no new incumbents. Emmy Destinn, despite her shortcomings as Tosca and Gioconda, is an ideal Eva, and sings the music of that part with unapproachable purity and feeling. Leo Slezak, a too ponderous Walther, is not a real lyrical tenor, and consequently could not do justice to the role in any respect. Florence Wickham was a Magdalena who sang sympathetically and acted discreetly. Hermann Weil gave a creditable performance as Hans Sachs, Otto Goritz was Beckmesser (whom he overacted), Herbert Witherspoon was an admirably artistic Pogner, clear in diction, dignified in delivery and impressive in bearing. William Hinshaw made the small part of Kothner an integral musical part of the performance, and Albert Reiss did his customary enjoyable David.

### "Aida," April 12 (Matinee).

It was expected that the closing week of the five months of grand opera at the Metropolitan Opera House would include a performance of "Aida," one of Signor Gatti-Casazza's prides. Verdi's beautiful setting of the story, founded upon customs prevailing in ancient Egypt (plus a moving romance), was repeated in the special matinee

at popular prices, last Friday afternoon, before a very large and demonstrative audience, among which were many strangers in New York. The size and character of the audience showed that "Aida" does not depend upon the fame of one tenor to draw an audience. This is a most encouraging sign of musical advancement in this country.

Particular interest centered in this production, because of the appearance of the new contralto, Madame Charles-Cahier, as Amneris. Opera goers who were informed by some of the New York papers that the new singer, an American, too, by the way, had a tremolo, missed this defect in her fine voice last Friday. Of course, Madame Charles-Cahier has no tremolo or anything approaching a tremolo in her singing. At her debut in our proud temple of grand opera on the night of April 3, when "Il Trovatore" was given, Madame Charles-Cahier sang the role of the old gypsy hag, and being thoroughly trained in the operatic traditions as they are accepted in Europe, the new prima donna presented Azucena properly, as an old and tremulous voiced human consumed with the one desire of vengeance. Some of the New York daily paper music critics, with their usual haste to record impressions which they have not considered fully, could not discern the difference between a chronic tremolo and one assumed for the purpose of dramatic effect. By her splendid art as singer and actress last Friday, Madame Charles-Cahier revealed herself to be another American artist whose natural gifts and training entitle her to a proud place on the lyric stage. Although the volume of her voice does not seem to equal some other leading contraltos of the day, her method of singing is so artistic, that her tones carry easily and therefore serve as well as if their power were greater. When it comes to the much neglected art of acting while singing, Madame Charles-Cahier is the superior of almost nine tenths of the opera singers heard in America in recent years. This ripened histrionic talent explains her success in Europe. In the intense refinement of her gestures and facial expression, Madame Charles-Cahier recalls Elenora Duse. Amneris is a role that is too often exaggerated; most of the contraltos who have appeared in it were too vehement. Madame Charles-Cahier thrilled without ranting, and in every detail gave a faithful exposition of the imperious royal princess and the woman torn with jealousy and the pangs of unrequited affection.

Madame Rappold in the title part was in lovely voice, and she sang with more warmth than is customary with her. The soprano disclosed marvelous dramatic development since she sang "Aida" last year; then her exquisite phrasing and distinct enunciation of the Italian words were added reasons for applauding our full fledged American prima donna—full fledged because she was schooled entirely in America.

Riccardo Martin, the Radames, sang fervently throughout the afternoon, and his work generally was accented by feeling and sincerity. The American tenor has greatly improved his conception of the Egyptian warrior.

Dinah Gilly, as the hot blooded Amonasro, was as impassioned in voice and action as the occasion demanded.

Giulio Rossi, as the King; Pietro Audisio, as the Messenger; Lenora Sparkes, as the sweet voiced Priestess, and Adamo Didur, as the dignified Ramfis, repeated their former excellent impersonations. Sturani was the leader.

### "Versiegelt" and "Pagliacci," April 13.

Friday evening's performance marked Caruso's farewell for the season, and as the tenor was in excellent voice, his "good bye" in the role of Canio ("Pagliacci") gave great pleasure and evoked loud demonstrations of applause. Amato was the Tonio and again emphasized the fact that he is the ideal interpreter of the part in voice and action. Madame de Pasquali, an attractive Nedda in appearance, put charm and tonal finish into her delivery, did the "Bird Song" with virtuosity, and her share of the second act with polished phrasing and sure histrionic touch. Sturani conducted.

The "Pagliacci" was preceded by "Versiegelt," in which Albert Reiss made his debut as Bertel, in place of Jadowlker, departed. A comedy actor of rare skill and experience, Reiss imparted many nuances to his impersonation which his predecessor had overlooked, and in consequence the stage doings of "Versiegelt" assumed a degree of jollity and sprightliness which the piece had lacked hitherto in some of its scenes. Reiss' contributions to the musical part of the evening were rendered with taste and finish. The rest of the cast, with Mesdames Galski, Alten and Mattfeld, and Messrs. Weil, Goritz and Ruysdael, acquitted themselves as creditably as usual. When all is said and done, however, "Versiegelt" is a very lightweight opera, and does not seem likely to remain in the permanent repertory of the Metropolitan. Alfred Hertz conducted.

### "Madama Butterfly," April 13 (Matinee).

The artistic success of the opera season having been assured, the management of the Metropolitan Opera House felt justified in giving "Madama Butterfly" as a



last regular subscription matinee performance of the season. Notwithstanding the fact that Signor Sturani was in the conductor's chair, the performance proceeded without serious mishap and evoked the usual enthusiastic plaudits of the benighted Puccini devotees.

Geraldine Farrar took her customary vocal liberties and frequently sacrificed the tonal requirements of the role in an effort to produce exaggerated dramatic effects. Scotti strutted about the stage in his usual manner, and sat down skillfully in the second act without bagging his trousers noticeably at the knees.

Too much cannot be said in praise of the constant improvement in Rita Forna, both vocally and histrionically. Her impersonation of Suzuki stands out by comparison with many mezzos who have essayed this role in the past. The unsatisfying music written for the tenor in this opera was made the most of by the always dependable Riccardo Martin, whose exquisite phrasing and mellifluous tones contrasted sharply with those of the prima donna, who frequently was off key.

There was a noticeable falling off in the efficiency of the orchestra, not due, however, to any individual failing of the players, but to the absence of Toscanini.

#### "Hänsel and Gretel" and "Cavalleria," April 13.

The opera season in New York for 1911-1912 closed Saturday evening, with the double bill consisting of Humperdinck's fairy opera and Mascagni's warm blooded one act tragedy. These performances not only ended the season but also closed a series of special Saturday night performances at popular prices, which proved by the large audiences which attended that the scheme was popular. In "Hänsel and Gretel," the familiar cast appeared. Bella Alten and Marie Mattfeld were heard again as the boy and girl of the Grimm nursery tale, Florence Wickham as the cruel mother, Otto Goritz was the father who allowed his wife to henpeck him in spite of the German idea that the man rules the frau. Anna Case and Lillia Snelling, the two winsome young American singers, were the Sandman and Dewman. Alfred Hertz conducted. The singers received hearty recalls as some of their admirers waved "Auf Wiedersehen."

A polyglot ensemble of singers combined in the performance of "Cavalleria Rusticana." Emmy Destinn, the Santuzza, is a Bohemian; Marian Duchene, the Lola, is a French trained singer; Emma Bornigga, the Mama Lucia, is an Italian; Carl Jörn, the Turiddu, is a German; Giuseppe Campanari, the Alfio, is an Italian, who has long since become a good American citizen. It was a thoroughly spirited performance, and the three principal singers received the usual ovations, to shouts of "au revoir," "Addio," and "good bye." Giuseppe Sturani had the honor of conducting the last opera.

#### Werrenrath Reveals Mastery.

The mastery of the vocal art has been revealed on many occasions by Reinald Werrenrath, but never has it been more prominent than during this season, as may be observed from the following:

The unusual intelligence, the agreeable and even quality of his voice, his own good taste in his interpretation, his enthusiasm and quiet and dignified manner and the unusual ease and repose with which he attacked the larger and more forceful numbers, were in striking contrast to the self assertive methods of modern recitativists. —Charleston Gazette.

Mr. Werrenrath is a singer who is effective by reason of a naturally beautiful voice, which he uses well and with whatever variety of color and effect necessary to produce the result for which he aims. His delivery is convincing, but still has a great deal of charm, combined with the utmost taste and artistic reserve.

It is seldom in these days of the craze for the big tones that one finds an artist whose instinct is true enough to enable him to resist the temptation to place quantity above elegance and refinement. —Colorado Springs Gazette.

Mr. Werrenrath's mastery of the art of vocal interpretation fairly defies the vocabulary of the critic. His ability and range in the declamation of his songs is no less consummate than his mastery of the technic of tone. Striking as they were for the variety of theme and range of technical quality, Mr. Werrenrath's songs revealed impressively certain qualities of his artistic mastery—the versatility, the simplicity and the wonderful ease with which he adapted himself to the most diverse demands of theme and technic. But mentioning these things will not obscure, for those who heard him, their sense of the fine perfection of enunciation, so grateful to his audience, but, alas, so rarely achieved in these days by singer or speaker. —The New Yorker.

#### Buck Pupils' Concert.

Dudley Buck will present a number of his pupils in recital in the chamber music room, Carnegie Hall, New York, on Monday evening, April 29. Those who will take part are: Katherine Galloway, soprano; Helen Campbell, soprano; Caroline E. Crenshaw, soprano; Marie Bosse-Morrissey, contralto; India Waelchli, contralto; Lewis H. Allen, tenor; Dale F. Reese, tenor; Andrew A. Smith, Jr., baritone; Elbridge L. Foster, bass-baritone, and George S. Morrissey, bass.

#### Sulli Pupil in Opera.

Lena Mason, coloratura soprano, a pupil of Giorgio Sulli, is singing the leading role in the "Tales of Hoffmann" with the Aborn Opera Company, which opened April 8 in Boston, and is enjoying a very successful season.

#### Cottlow Farewell Program.

The marriage of Augusta Cottlow, the American pianist, to Edgar A. Gerst, of California, will occur early in June. The happy couple will immediately sail for Europe, where they will make their home. Miss Cottlow will make her farewell appearance in a recital program at the Belasco Theater, Sunday afternoon, April 21, at 3.30. The program will be:

Chaconne for violin ..... Bach  
(Arranged for piano by Ferruccio Busoni.)  
Nocturne, B major, op. 62, No. 1 ..... Chopin  
Fantasie, op. 49 ..... Chopin  
Norse Sonata, op. 87 ..... MacDowell  
Reflets dans l'eau ..... Debussy  
Danse ..... Debussy  
Barcarolle, G minor, op. 10, No. 3 ..... Rachmaninoff  
Lesghinka (Caucasian Dance) ..... Liapounoff

Following are a few more evidences of the success that has been attending the present American tour of Augusta Cottlow:

Miss Cottlow's mastery of technic, as well as her broad and sensitive appreciation of that even greater requisite of the master musician, motive, was apparent as soon as she touched the keys. The variety of the program served only to show the versatility and scope of her musicianly skill.

From the selection from Bach, wonderful in its intellectual concept, and gripping, as it were, the whole gamut or tone, on through the delicacy and lyric grace of the selections from Chopin and the pleasing variety of the sonata from MacDowell, Miss Cottlow's mastery of music was clearly shown. A more varied or pleasing program could hardly have been arranged. —Americus (Ga.) Daily Times-Recorder, March 23, 1912.

Before a brilliant audience of music lovers at the Board of Trade Auditorium last night Augusta Cottlow, the foremost American pianist, gave a splendid program of beautiful music, delighting all so fortunate as to be present and amply fulfilling the claims made in advance of her arrival. Miss Cottlow visited Jacksonville a few years ago and was heard in recital at the Windsor Hotel. Since that time she has given considerable time to study and has made several concert tours, in this and foreign countries. Everywhere appearing Miss Cottlow has been received with enthusiasm, and her work has been pronounced faultless by the most careful critics. In fact, from many places the report, has followed her that Miss Cottlow is unquestionably the greatest American pianist, and stands without fear of question among the musical geniuses of the world. In the program given last night Miss Cottlow demonstrated her ability as a technician and her temperament as an artist. The numbers selected were among the most difficult, as well as the most beautiful works of great masters, and the interpretation given more than measured up to the expectations and desires of her hearers. —Florida Times-Union (Jacksonville), March 19, 1912.

Those who failed to hear Augusta Cottlow Friday evening missed an occasion of rare entertainment and delight.

Wherever Miss Cottlow has played critics and audiences have been unanimous in acknowledging her to be a truly great artist, and this reputation was fully sustained on this occasion.

Her program last evening ran the gamut of pianistic literature, beginning with the Bach-Busoni chaconne, and ending with the brilliant Lesghinka by Liapounoff.

The first mentioned was given with a bigness and verve which thrilled the audience, and in a measure prepared them for the magnificent development of her following numbers.

The Chopin group was authoritatively and artistically given, with exquisite phrasing, and a variety of tonal coloring. In the following number—our own MacDowell's beautiful "Sonata Tragica"—she proved herself worthy of all that has been said of her as his "greatest living exponent and interpreter." Her marvelously vivid technic and utmost delicacy of touch lent itself admirably to the lights and shadows of this weirdly interesting work, and to this was united a rare degree of intelligence and sympathy, together with a reverence for the composer's meaning, which gave her interpretation the charm of real genius.

The fascinating Lesghinka (Caucasian dance) was a delightful and scintillating close to the interesting program. It was thrillingly played and proved a brilliantly colored morceau from Miss Cottlow's skillful fingers. —Montgomery (Ala.) Advertiser, March 17, 1912.

#### Bianco-Von Hemert Concert.

Tuesday evening, April 9, at Carnegie Lyceum. New York, Gertrude Bianco, soprano, and Theodore von Hemert, basso cantante, gave a concert, assisted by Harry Meyerowitz, pianist; Grace Anderson, accompanist, and K. Regina Rock, organist.

Following was the program:

Prologue, Pagliacci ..... R. Leoncavallo  
Don Carlo, Dormiré sol nel manto mio regal ..... G. Verdi  
Philémon et Baucis, Au bruit des lourds marteaux d'airain ..... Ch. Gounod  
L'Etoile du Nord, O jours heureux ..... G. Meyerbeer  
Theodore von Hemert.  
Cavalleria Rusticana, Voi lo sapete o mamma ..... P. Mascagni  
Arioso, O mer ouvre-toi ..... L. Delibes  
Im Herbst ..... R. Franz  
Gertrude Bianco.  
Concerto in G minor ..... F. Mendelssohn  
Prelude in G minor ..... S. V. Rachmaninoff  
The Hunt, Etude de Concert ..... Harry Meyerowitz  
Harry Meyerowitz.  
Herr Oluf ..... Carl Loewe  
Odin's Meeres-Ritt ..... Carl Loewe  
Die Uhr ..... Carl Loewe  
Erk König ..... Carl Loewe  
Theodore von Hemert.  
Le Villi, Se come voi ..... G. Puccini  
Widmung ..... R. Schumann  
Allah ..... G. W. Chadwick  
The Rainbow ..... Arthur Voorshis  
Gertrude Bianco.  
Faust, Church Scene ..... Ch. Gounod  
Gertrude Bianco and Theodore von Hemert.

A Recent Advertisement of the Steinway Piano:

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LOS ANGELES

## HENSCHEL IN AMERICA ALL OF NEXT SEASON.

When George Henschel returns to America early in the autumn of this year he will begin an extended tour of concerts which will keep him in this country throughout the entire season of 1912-1913. He will give recitals before the leading clubs of the United States and Canada and will have appearances at many of the schools, colleges and universities. Henschel's authoritative expositions of lieder, chansons, old Italian airs, and modern songs have earned for him the title of master singer. He will, of course, as heretofore, play his own piano accompaniments.

The following extract is from the London Westminster Gazette, the leading evening paper of the British metropolis:

Dr. Henschel and Percy Grainger provided between them some delightful music at the last of the Broadwood concerts yesterday evening. One does not look for new songs from Dr. Henschel nowadays; he was content, as usual, to rely on classical examples by Beethoven, Schubert, Schumann and Brahms, together with another group of his own composing, and none of his hearers, probably, felt any disposition to grumble at his choice. For no one can sing such things quite as Dr. Henschel can, and even the most familiar songs can be listened to with undiminished delight when he is their interpreter. It may be noted, moreover, that though he sticks to the old masters he does not always confine himself, after the manner of so many, to the most hackneyed examples. On the contrary, more often than not he chooses those less familiar, and thereby reminds his hearers what treasures are neglected by those who foolishly persist in ringing the changes on the more famous ones only. Of his Brahms group yesterday, for instance, none was in any sense hackneyed. The powerful "Verrath" he gave with a wonderful sense of drama, and the rollicking humor of "Unüberwindlich" (interesting by reason of the fact that it is based on a theme which Brahms took from Domenico Scarlatti) was splendidly realized.

### NATIONAL FEDERATION OF MUSICAL CLUBS.

The Amateur Musical Club of Chicago had a scholarship fund concert on Monday, March 25. This was the 127th artist's recital and was given by Harold Bauer, the noted pianist. It goes without saying that this was a thoroughly interesting and delightful occasion and it was voted by the club as one of the most satisfying performances in the club history. Mr. Bauer played to a house which taxed the capacity of the Studelaker Theater to the utmost; in fact, many people were turned away, and the result in the shape of receipts was very gratifying to the club.

The program included: "Kreisleriana," op. 16 (dedicated to Chopin), Schumann; sonata, B minor (dedicated to Schumann), Liszt; fantasia (dedicated to Liszt), Schumann; ballade in F (dedicated to Schumann), Chopin; etude, op. 10, No. 3, etude, op. 10, No. 4 (dedicated to Liszt). The Amateur Musical Club has also enjoyed a very interesting lecture on "Program Music" by Mrs. Emerson, who played the illustrations herself in a most satisfying manner. Monday, April 8, the last concert of the season took place, the 414th. The following program was given: A major capriccio, for three violins (Hermann), Charlotte De Muth Williams, Amy Keith Jones, Mary Alice Rice; romance, "La Fille du Regiment" (Donizetti); "D'Une Prison" (Reynaldo Hahn); "Niemand hat's gesch'n" (Carl Loewe); "Shadow March" (Teresa Del Riego), Dorothea North; "Scotch" fantasia, for violin, op. 46 (Bruch), Charlotte De Muth Williams; two part songs from "Echoes from Moravia," "Die Flucht," "Das Voeglein," "Die Trennung," "Scheiden ohne Leiden," "Das Pfand der Liebe," "Die Verlassene," "Der Ring" (Dvorak), Helen Abbott, Louise Harrison Slade; "As, mon Fils" (opera "Le Prophete") (Meyerbeer), Esther Plumb; concerto, F minor (Arensky), Theodora Sturkow Ryder, orchestral part on second piano, Hazel Everingham.

The Ladies' Friday Musicales, of Jacksonville, Fla., sends the appended programs for the last two meetings on March 22 and 27: "Important Musical Events of the Season," paper, Ruth Upson; "A Magnetic Waltz" (Arditi), Marie Abernathy, accompanist, Miss Fretwell; duet, "Die Hochzeit des Camacho" (Mendelssohn), Mrs. Charles H. Smith, Mrs. W. E. Sweeney; "Good Night"

(Chadwick), Mrs. Thomas Hilditch, accompanist, Mrs. E. S. Bond; sonata in E minor, first movement (Grieg), Gladys Richardson; "Tis All I Know" (Claire Kummer), Mrs. J. C. Darby, accompanist, Mrs. E. S. Bond. At the conclusion of the program the usual hour's chorus practice was directed by E. Vernon Heal, Mrs. Heal accompanist.

#### SECOND CONCERT.

"Modern French Opera," paper, Gladys Richardson; "In a Garden" (C. B. Hawley), Lillian Otto, accompanist.



GEORGE HENSCHEL.

Mrs. A. E. Barker; overture from "Carmen," Mr and Mrs. E. Vernon Heal; "Nond'estarme" (Gounod), Mrs. E. R. Whitner, accompanist, Mrs. LeRoy Sheftall; "Vous Dansez Marquise" (Gaston Lemaire), Mrs. P. C. Perry, accompanist, Madame D. M. Rolland; "Eroica" symphony (Beethoven), first movement, Mrs. Charles D. Abbott, Mrs. Andrew Mencke, Mrs. E. S. Bond and Mrs. T. F. Orchard. At the conclusion of the program there was the usual hour's chorus practice, directed by Mr. Heal, Mrs. Heal at the piano. The annual business meeting for the election of officers was held and reports for the year were read Friday afternoon, April 12. In addition to weekly meetings held every Friday since November 6, 1911, with excellent programs and chorus practice, three open meetings have been given, including a "Children's Day"; also one artists' recital by Signor Bonci. During the past season the club has spent quite a little time on the study of "Symphonies," including the symphonies of Beethoven, Mendelssohn, Dvorak, Brahms and Tchaikowsky. The club has voted to contribute \$25 to help maintain the prize competition for American composers, which will be decided at the biennial meeting in 1913.

E. W. RULON, Press Secretary.

### Our English Cousins in Music.

It is very rarely that England sends to America a singer, a composer, or an executant musician of startling ability, says the New York Morning Telegraph. For some reason or another England has not at any period contributed much to the music of the world. It has maintained and given comfort to the oratorio, and has instruct-

ed an impeccable school of oratorio singers. It adopted Handel, to its everlasting credit. One semi-musical form had its birth in England; that was the operetta of Gilbert and Sullivan. The English as a people have also been respectful to music, and have, in their solid and practical financial way, supported it more than liberally. The State has not frowned on it. He who has been successful in the composition of many pealing anthems, or of several frigid and scholarly cantatas, has often found a knight-hood awaiting him toward the climax of his ecclesiastical career. But for the most part England has been barren of remarkable creative musical talent—as barren as Spain. Nor is there any explanation of this. Some have argued that the English are not an artistic nation. In the sense that the French, the Italians and the Japanese are artistic nations, the English are not. But even if this is granted it does not help us toward an explanation. Although the English are not an artistic nation she numbers among her sons some of the greatest painters the world has known, a Hogarth, a Constable and a Turner. When you consider the poets of England the list is almost amazing, ranging from such a giant as Shakespeare to so consummate a master of the melody of words as Swinburne and such a worker in the furnace of thought as Robert Browning.

These are universal names. But there is no such universal name in English music.

Arturo Toscanini has said that music is an instinct. He has argued that some people have it, while other people have no scintilla of it. Ducks take to the water without instruction and the Italian peasant sings the arias from "Lucia" because he feels he must. But "reason cannot penetrate the darkness of instinct," says a philosopher. So no decision can be arrived at with regard to the unproductivity of the English in the composition of music. When the distribution of the original supply of instinct was made the English were somehow left out, or endowed with very little. But why?

### MUSIC IN OKLAHOMA.

OKLAHOMA CITY, Okla., April 8, 1912.

The musical season which is soon to end has been about the most enterprising one in the history of the city. Such musicians of note as Sousa, Cadman, Sorentino, Maud Powell, Bauer, the Russian dancers, Augusta Cottlow, Clarence Eddy, Kubelik and three opera companies have been the attractions to date. Much credit is due the Ladies' Music Club and the Musical Institute for the responsibility of bringing the majority of the above artists to the city. Now comes the report that the Woman's Guild of St. Paul's Church

has engaged Johanna Gadske for a recital early in May.

The Musical Institute will erect a new building this summer with a recital hall seating 800.

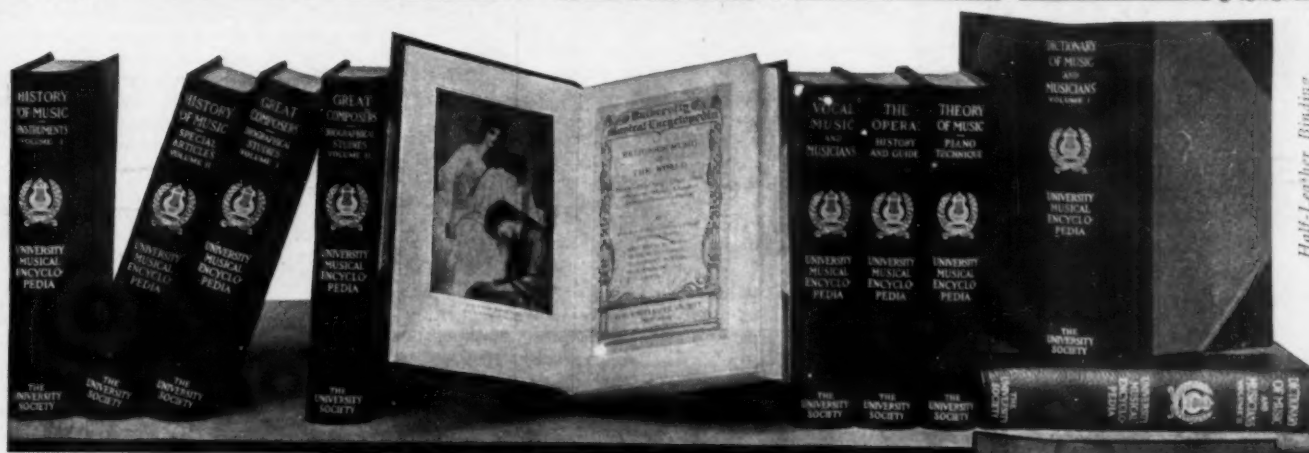
Clarence Eddy opened the new organ in the Baptist Temple last Friday evening. Mr. Eddy's pedal technic is as facile as ever, and his exquisite registration was always apparent. After the recital an informal reception was held for him at the Musical Institute.

Norma Schoolar, teacher of voice, invited the public to a pupils' recital on Saturday afternoon. The following pupils took part: Mesdames Howard, Jennings, Whorton, Chandler, Gilbert, Bennet, Highly, Cook, Taft, Ferguson and the Misses Colcord, Baily, Pettie and Gloyd.

The Child Labor law of Oklahoma, recently commented upon editorially by THE MUSICAL COURIER, is now being contested in the courts. It will be remembered that music lovers were denied the privilege of hearing Pepito Ariola, owing to a law which does not discriminate between art and labor.

Elizabeth Pillow Oliver, of the Musical Institute faculty, presented the following pupils in a song recital on April 8: Misses Denny, Bump, Oliver, Hafemann, Lapham, Worley, Smith, Gordon, the Eichoff sisters, and Mrs. McClelland. Most of the program was devoted to Schubert. Effie Duke and Roberta Worley were the accompanists. A. Q.





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## Announcement

ALL those who are in any way interested in music will be glad to learn that after about two years of actual preparation and in spite of many unavoidable delays, the UNIVERSITY MUSICAL ENCYCLOPEDIA (Chief Editor, Prof. Louis C. Elson, of the New England Conservatory) is at last completely ready and full sets can be promptly shipped for inspection. Heretofore, America has had no satisfactory work of this kind that it could call its own. The appearance of the UNIVERSITY MUSICAL ENCYCLOPEDIA is therefore an event of no small interest to the music-loving public. This work is a necessity to the teacher—whether a novice or of long experience; to the student—whether elementary or advanced. And the general reader will find in it a mine of delightful and instructive reading. It is not an encyclopedia in the old-time, formal style, but a work of vital charm that has risen to the requirements of its subject and to which a great company of experts and specialists contributed. The half-tone engraving above will give some idea of the outward appearance of the volumes in the two styles of binding.

### What They Say After Examining Advance Sets

The subjects cover a wide range of musical literature. The articles, without exception, are both interesting and of educational value. They save the time and trouble of consulting numerous works on the various subjects. I congratulate you on the success of the entire set.

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Director of the Guilford  
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Your encyclopedia is one of the best things of the kind I have ever seen. This is a work which will be of the greatest value to music students, as it is exceedingly comprehensive, clear, and concise in its presentation of the subject matter. It will give me great pleasure to recommend this work to all of our students.

WALTON PERKINS,  
President of the Chicago  
Conservatory.

It will carry on a splendid missionary work. Not the least satisfactory portion is that devoted to church music and oratorios, the study of which will add greatly to the proper understanding of those important subjects.

WALTER HENRY HALL,  
Director of Choral Music at  
Columbia University.

### FULL INFORMATION by PERSONAL LETTER

It is, of course, impossible for us to explain in this limited space the character and scope of the UNIVERSITY MUSICAL ENCYCLOPEDIA. To any reader or friend of this periodical who will fill out and send in the attached coupon, we shall be glad to furnish full details in a direct personal letter. This letter will also explain prices and terms. In order properly to direct the attention of lovers of music to this unusual publishing event, we have had prepared some literature on the subject that you will be glad to receive. We shall also take pleasure in mailing to you under separate cover a copy of our "Musiclover's Handbook," which is entirely independent of the UNIVERSITY MUSICAL ENCYCLOPEDIA, and which gives in 286 pages a pronouncing dictionary of musical terms and a biographical dictionary of musicians. This will make an exceedingly convenient and attractive pocket reference-book for all interested in music. In writing, kindly use the coupon and fill it out carefully, so that there may be no mistake. If you have friends who, you think, would be interested, send us their names also, and we shall be glad to mail them information in regard to the UNIVERSITY MUSICAL ENCYCLOPEDIA and a copy of the "Musiclover's Handbook."

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# GREATER NEW YORK

New York, April 15, 1912.

James P. Dunn, organist of St. Patrick's Roman Catholic Church, Jersey City, is known as an active member of the Manuscript Society of New York. A trio for piano



THE CRITIC.  
(As he looks from the stage.)

and strings, and various other works have been brought out at those concerts, all full of modern, pulse-quickenings ideas; a string quartet of his is to be produced at the final concert this season. At the last concert his "Annabel Lee" was sung by John Barnes Wells, and this work made nothing less than a sensation, so full is it of melodic and harmonic surprises. In seeking for a tenor to sing the work Mr. Dunn said: "I need a man with brains, a chromatic scale, and a high B," and after due consideration Mr. Wells was found to be one of the few tenors who answer this description. The work lacks definite tonality, wandering through all manner of tonal combinations; so Dunn has made the signature that of C major. There are probably several thousand accidentals scattered throughout the work. Throughout the music closely follows the sentiment of the words, and unless these are understood the entire thing must fall flat. An organ recital given by Mr. Dunn at his church not long ago had on it these pieces:

Prelude and Fugue, C minor.....Bach  
Norwegian Dance.....Grieg  
Hungarian Dance.....Brahms  
Spanish Dance.....Moszkowski  
Prelude, Good Friday Music and March of the Knights, from Parsifal.....Wagner  
Overture to William Tell.....Rossini  
Fantasia on Irish Airs.....Dunn

Genevieve Bisbee's talented piano pupil, Charles Frederick Naegele, Jr., son of the portrait painter of that name, is but fourteen years of age. April 4 he gave a piano recital for the Salmagundi Club, playing the Bach-Taussig toccata and fugue, six etudes by Chopin, Godard's "En Route," the twelfth Hungarian rhapsodie, and other pieces. March 16 he played at Hotel Astor, for the Daughters of the Confederacy. April 7 he played at the Pleiades Club, and at all these affairs he created a genuine sensation. Rose Diamond, another fifteen year old pupil of Miss Bisbee, is to give a recital soon, at which she will play the Beethoven "Emperor" concerto. At her afternoon musicale in March her playing amazed every one, for this child, too, is blest of the gods.

Mr. and Mrs. John W. Nichols gave one of their joint recitals for the Lyceum Club of Flushing, Long Island, Wednesday evening, April 10. Mr. Nichols sang for the German Maennerchor, April 14, and on the afternoon of April 17 for the Boys' Club of the Flatbush Dutch Reformed Church, and the same evening sang for the Troy Conservatory of Music. Buck's "Spirits and Hours" was given in Troy and Mr. Nichols sang the tenor solos. Mr. and Mrs. Nichols will go to Des Moines, Ia., to visit Mr. Nichols' parents, following a series of engagements in the East. The Flushing program had on it four groups of songs, respectively in German, French, English, Irish and Scotch folk songs, and a group of American composers, by Harriet Ware, Ward, Schneider, Homer and Mrs. Beach. Mrs. Nichols played piano pieces by MacDowell, Chopin, Schumann, Henselt and Liszt.

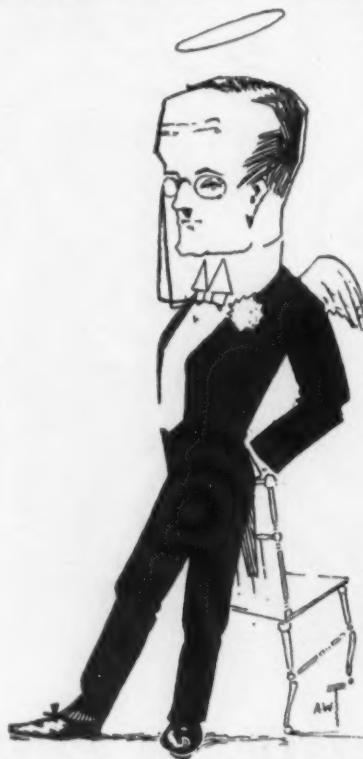
Veda Steele, one of Parson Price's numerous actor-pupils, went with Emma Frohman to her Evergreen Club,

Christie Street Settlement, recently, where there was an entertainment, April 9. Miss Steele sang five good songs, to the delight of the school, Miss Frohman playing the accompaniments. The singer was highly complimented; she belongs to the Frohman companies.

Giuseppe Aldo Randegger's playing of Liszt's "Eroica" etude at the third concert of the "Societa per la Musica Italiana," at the Waldorf-Astoria Hotel, April 9, was a feature of the concert. The study is seldom heard, and it gave pleasure to those who were present. Marguerite Kefer, soprano, sang French and other songs with animation of expression and nice voice.

E. A. Jahn, basso, assisted at an organ recital given by Frederick Schlieder at the Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street, April 11. He sang the aria "Confutatis," from Verdi's "Manzoni Requiem," and Haydn's "Rolling in Foaming Billows" (from "The Creation"). These widely differing numbers received a noble interpretation from the singer, who is notable among metropolitan basses as having fine style.

Dr. S. N. Penfield gave an invitation musicale at Aeolian Hall, April 11, when a program of ten numbers was heard



THE CRITIC.  
As he thinks he is.

by an audience of good size and close interest. Piano solos, vocal solos, Von Weber's "Invitation to the Dance" for two pianos, eight hands, vocal solos, and two pieces by Penfield and Wehli, played by Dr. Penfield, made up an interesting program.

Two musicales to be given in the gymnasium of Miss Beard's School, Tremont avenue, Orange, are announced by Mrs. William S. Nelson. The following will participate: the Flonzaley Quartet, Marguerite Starell, soprano; Christine Miller, contralto; Dorothy Johnstone Baseler, harpist, and Earl Cartwright, baritone. The dates are Friday evenings, April 19 and May 17.

Magdalen S. Worden, pianist and composer, was married April 9 to George Austin Morrison, Jr., attorney, at St. Thomas' Church. The bride is a sister of Linas Floyd Worden.

The Hungry Club, Mattie Sheridan, president, gave its 26th dinner Saturday evening, April 13, in honor of the birthday of Comrade Ichiro E. Hori. It was "Japanese Night," and Walker Whiteside, the distinguished star of "The Typhoon," was a special guest. Members and their guests wore Japanese costumes, the ladies dressing their hair in Japanese fashion. Hon. Chauncey M. Depew and Mrs. Depew are to be guests of honor the coming Sat-

urday, April 20, an advance birthday celebration of the genial story teller, statesman and ex-railroad president.

Florence E. Gale, pianist, Leschetizky pupil, and well known teacher, who has played with the leading string quartets in Mendelssohn Hall, left April 11 for Europe, to be absent until the end of September for travel and study, visiting friends in Rome and London. She expects also to go to Vienna to see Professor Leschetizky. Miss Gale has had a very busy and successful season.

Florence Feltus and Valeda Frank, professional pupils of the Granberry Piano School, distinguished themselves last Saturday afternoon at a concert which the school gave in Carnegie Chamber Music Hall. Miss Feltus played Liszt's "Liebestraum" and the Saint-Saens arrangement of the andante from Haydn's "Surprise" symphony. Miss Frank played the second and last movements of the Mendelssohn concerto in G minor, with Dr. Nicholas J. Elsenheimer, her master, playing the orchestral part on a second piano. A group of young students of the school, consisting of Ruth Baldwin Bliss, Adele Sloane Hammond, Emily Hammond, Monica Jowett, Louise Morris and Mary Danforth Strange, with Alice Ives, violinist, played Weber's sonatina in C major, op. 3, No. 1. Other ensemble numbers, including a march by Carl Faeltel and a German folk song arranged by Loewe, were played by Katharine Baldwin Bliss, Sibyl Baldwin Bliss, Alice Hammond, Weston Kimball, Frances Peters and Leyden White. Among other pupils announced to appear were Celestine Goddard, Sylvia Goddard, Marion Barlow and the Misses Spooner and Blauth. The Faeltel and Loewe compositions were played in several keys, as requested by persons in the audience. George Folsom Granberry, the director of the school, delivered a short address.

Louis Arthur Russell's second students' musicale is to occur this Friday evening, April 19. As before, it will consist of piano and vocal solos, duets, ensemble works for several pianos, solos played unisono, etc., providing an evening of much variety. Four sopranos will appear, viz., Mrs. Beth Tregaskis, Alice Anthony, Cecile Schuck and Ella Goepferich; two altos, Elizabeth Clinkenbeard and Anna Benedict; Ernest Van Nalts, baritone; a semi chorus called the Cecilian Singers, and the ensemble circle. Some of Mr. Russell's own works are to be played and sung.

Mrs. Percy Smith, soprano, assisted at Yvonne Koniger's piano recital at the William Nelson Burritt studios, Thursday evening, April 11, singing the aria from Puccini's "Manon Lescaut" with fluency and good interpretation. Her own recital in the same salon a fortnight ago was an enjoyable event. Madame Koniger, a young French pianist, played works by Chopin, Debussy and others, with particularly nice tone and refined technique, and flutist Barrere contributed solos.

## MUSIC IN NEW ORLEANS.

NEW ORLEANS, La., April 10, 1912.

Cecil Fanning and H. B. Turpin were heard at a private musicale held at the residence of Mr. and Mrs. W. S. Campbell, the latter better known as Irene Wiggins-Campbell, the excellent organist of Trinity Church, and former pupil of William C. Carl, of New York. It is needless to



THE CRITIC.  
As he really is.

dwell at this late date upon Mr. Fanning's delightful art, which, for the past four years, has made him sought by local music lovers. The young baritone sang with his accustomed beauty of voice, musical insight, and convincing sincerity. H. B. Turpin again proved himself the ideal accompanist, his magnificent support of the singer



impressing upon the audience the fact that the accompanist is not merely an incident to a recital but a very serious part of it.

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Myrtle Elvyn's second recital held at the French Opera House was largely attended. Again the splendid pianist displayed qualities of a high order which elicited generous applause. Her own composition, a serenade, was so warmly received that it had to be repeated. The beautiful young artist appeared under the auspices of the Southern Choral Club, of which Robert Lawrence is the musical director.

HARRY B. LOEB.

#### Van der Veer-Millers on Tour.

Reed Miller and Nevada van der Veer (Mrs. Miller) having just celebrated Mr. Miller's eighth birthday (he is a "leap year child") continue the festivities connected with that unusual event by a six weeks' festival tour with the Thomas Orchestra.

When seen at Hotel Grenoble, New York, where the Millers have handsome apartments, the favorite tenor, who looks all of his eight years (?) said to a MUSICAL COURIER representative: "All sorts of things have happened to me lately. First came my engagement as solo tenor at St. Thomas' Protestant Episcopal Church, where my salary will be the largest of any tenor in America, with two months' vacation, and I am free to accept Sunday concert and oratorio engagements. Then came that children's party of mine—and we had a bully good time, for you know we were all costumed as children and niggers. Now comes this tour, in which my wife, Nevada van der Veer, and myself cover a big portion of the Middle West, following which we will visit my own people in the far South. Then, because my wife's folks want to see their daughter and eight year old son-in-law, we go to Lake Otsego, the 'Glimmerglass' of Cooper's Indian tales, you remember. All this is full of the prospect of that which makes 'the spice of life,' variety, and we expect to greet many old friends, and hope to make a few new ones."

This record lacks the delightful Southern accent, tempered by the cosmopolitanism of a ten years' residence in New York, which is a characteristic of Reed Miller. Preceding the tour proper the couple appear in Indianapolis, in "Olaf Trygvasson" and "Elijah," April 16 and 18. Then comes the Apollo Club, Chicago, two appearances, April 19 and 20, following which the following cities (and many others) are to be visited: Omaha, Davenport, Bloomington, Champaign, Indianapolis, Columbus, Buffalo, Ann Arbor, Cleveland, Mount Vernon (Ia.), Toledo, Youngstown, etc. "Samson," "Faust," "The Dream of Gerontius," are some of the works in which they will both appear. Later comes the Knoxville (Tenn.) Festival, and appearances in Rochester and Round Lake Festivals. The last engagement of Madame van der Veer was on April 10, when she sang with fine success as soloist at the Newark "Orpheus Society" concert, Arthur Mees, conductor.

Mr. Miller is bearing up well under his load of years and engagements.

#### Jomelli Repertory for London Opera House.

Jeanne Jomelli will have a varied repertory when she sings at the London Opera House this summer under the management of Oscar Hammerstein. By cable Mr. Hammerstein informed Madame Jomelli that he expected her to sing in performances of "Herodiade" in French; "Il Trovatore" in Italian; "Les Huguenots" in French; "Romeo and Juliet" in French. This prima donna has also been chosen to create the leading part in the new opera, "Children of the Don," which will be directed by Arthur Nikisch. As rehearsals of this work will begin the first week of May the popular soprano will sail from New York at the end of April. Haensel & Jones have cancelled all her concert dates for May and June.

#### Valeri Pupil Sings for Knights of Columbus.

John Byrne, the young American tenor, a pupil of Madame Valeri, sang recently on "Irish" night under the auspices of De Soto Council, Knights of Columbus. The concert was given at Vera Cruz Hall, on West Twenty-third street. In a report of the evening, published in the New York Register, the following tribute was paid to Mr. Byrne's singing:

The songs by John Byrne delighted the audience. Possessed of a pure tenor voice and believed by many to be destined to become a great operatic star—another John McCormack—this gifted young Irishman thrilled his hearers with "Molly Bawn" and was roundly encored when he rendered "Absent" with great feeling. He subsequently sang the song made famous by Mr. McCormack, "I Hear You Calling Me."

#### Schenck's Overture in St. Louis.

Elliott Schenck's Indian overture, "The Arrow Maker," which has been played many times at the New Theater, New York, by the Volpe Symphony Orchestra and the Elliott Schenck Orchestra, will be performed in the near future by the St. Louis Orchestra, under Conductor Max Zach.

#### Mrs. Ditson's Musicales Reception for Cahier.

Wednesday afternoon of last week Mrs. Charles H. Ditson gave a musicale reception at her home, 19 East Thirty-seventh street, New York, in honor of Madame Charles-Cahier, the American contralto, whose return to America was signaled by the singer's appearances at two performances with the Metropolitan Opera Company. The program at Mrs. Ditson's residence was contributed by the guest of honor and Carlos Salzedo, the harpist of the Metropolitan Opera Orchestra. The music for the afternoon included:

Prière .....	Hasselmans
Chaconne .....	Durand
En Svane .....	Grieg
Im Kahne .....	Grieg
Litany .....	Schubert
Heidenröslein .....	Schubert
Mondnacht .....	Schumann
Aufträge .....	Schumann
Nussbaum .....	Schumann
Frühlingsnacht .....	Schumann
Fantasia .....	Madame Charles-Cahier.
.....	Mr. Salzedo.
Weil über das Felt .....	Brahms
Feldeinsamkeit .....	Brahms
Sapphische Ode .....	Brahms
Von Ewig Liebe .....	Brahms
L'Angèle, Melodie populaire Basse au Bretagus ine.	
Jeunes fillettes .....	XVIII siecle
Non je ne crois pas .....	XVIII siecle
Mandoline .....	Debussy
.....	Madame Cahier.

Madame Cahier's lieder singing was very enjoyable and the harp numbers by Mr. Salzedo were also a delightful feature of the afternoon.

Among the guests were Mr. and Mrs. Otto Kahn, Mr. and Mrs. Douglas Robinson, Mr. and Mrs. Riccardo Martin, Mr. and Mrs. Henry Poor, the Prince and Princess Troubetzkoy, Mr. and Mrs. Francis Rogers, Mrs. Elliott Schenck, Signor and Madame Gatti-Casazza, Miss Calender, Miss de Forest, Mrs. J. West Roosevelt, Mr. and Mrs. Howard Mansfield, Antonia Sawyer, Kitty Cheatham, Mr. and Mrs. Rudolph Schirmer, Mr. and Mrs. Winthrop Rogers, Mrs. Hilborne Roosevelt, Mr. and Mrs. Henry Harkness Flagler, Mrs. Samuel Untermyer, Mrs. Archibald Mackey, Emma Juch-Wellman, Marion Gregory, Mr. and Mrs. Heinrich Meyn, Mr. and Mrs. Robert Underwood Johnson, Peter T. Barlow, Mrs. H. H. Porter, Miss Porter, Mrs. William Proctor, Dr. Thomas Kendrick, Constance Curtis, Belle Acosta Greene, Mr. and Mrs. George F. Baker, Amy Baker, Mr. and Mrs. Arthur Whiting and Mrs. Cadwalader Jones.

#### Nordica Resumes Southern Tour.

After resting Holy Week in New York City, Lillian Nordica resumed her Southern concert tour at Asheville, N. C., on Easter Monday, and was greeted by all the music lovers of that vicinity who could by any possibility be crowded into the Auditorium, for that theater, though seating considerably over 2,000, proved too small to accommodate all who wished to hear the famous singer. The Nordica concert will not soon be forgotten in Asheville. It was a great night for all who love the "concourse of sweet sounds," and that it was appreciated to the utmost is evidenced by the following review:

It wasn't a concert, as the term goes, at the Auditorium last night when Madame Nordica returned to Asheville after an absence of nearly ten years. It was an ovation, almost a continuous one, a veritable triumph, tendered by one of the largest audiences that ever graced the great building for an event of similar nature. It may not be amiss here to say that although not usually counted among the best "musical cities" of the country, Asheville rose to the occasion and gave Madame Nordica an enthusiastic reception that she will doubtless remember among the pleasant incidents of her Southern trip.

The passage of years has laid no ruthless hand on the voice of the great Nordica who has charmed her thousands in all parts of the world, for no one who heard her last night could say that she was not fully up to the marvelous standard of ten years ago. Her final notes in Vidal's ariette left the audience under that spell which she has cast over audiences in the leading opera houses of the world.

While the program rendered gave music lovers a wide range in the selection of favorites, if left to a vote it would be safe to say that Nordica excelled herself last night in Schumann's "Ich Grolle Nicht." It was in this number that the prima donna, as in the "Erking" and perhaps more so, gave evidence of that tremendously compelling art and dramatic power which rouses the great operatic audiences to the highest point of enthusiasm.

A real touch of grand opera was found in the "Marriage of Figaro" duet, sung and acted by Madame Nordica and Myron Whitney, their efforts bringing a storm of applause. Sharing largely in the honors of the evening was Romaine Simmons, whose masterly accompaniments formed a most enjoyable part of the program.—Citizen, Asheville, N. C., April 9, 1912.

#### The Hodore .Bauer Located.

Representing the Boston Opera Company in addition to his own work of managing artists and doing publicity work in general, Theodore H. Bauer is now located in the Commercial Trust Building, Forty-first street and Broadway, New York, where all business pertaining to the New York end of the Boston Opera Company will now be transacted.

## THE CHICKERING PIANO —OF— TO-DAY

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# M U N I C H

Munich, March 24, 1912.

Through the courtesy of Anton Dörner, of Innsbruck, who has general charge of the affair, your correspondent had the unique experience of watching the rehearsal of a Passion Play last Sunday; not the dress rehearsal in costume, but a regular rehearsal with the peasants in their ordinary Sunday clothes. Most people have the idea that the Oberammergau Passion Play is unique in the world. It is true that it is better advertised than any of the others, but there are three villages in the Tyrol—Erl, Thiersee and Brixlegg—where the Passion Play is still produced and where, as at Oberammergau, it has been given with more or less regularity for several hundred years past. This summer the play comes to Erl, a little village of 600 inhabitants just inside the Austrian boundary, and easily reached by train and wagon inside of two hours from Munich. At the presentation of the play in 1902 the former theater turned out to be much too small and the little village has built a fine new theater costing, with the outfitting of the play, some \$32,000, a tremendous debt for so small and poor a community to assume. The theater seats 1,500 comfortably, is well built, well outfitted, and as, contrary to the traditions of Oberammergau, the stage is also enclosed, both audience and actors are completely protected against the vagaries of the weather. What I saw of the rehearsal, which was directed by a real monk in cowl and hood, promised very interesting things for the performance. The text, originally written probably in the fifteenth century by a monk at Augsburg, as now used, was prepared by a pastor of the little village about the middle of the last century. The music, composed many years ago by a native of the village, also is very interesting in its simplicity. The performances will begin May 12 and continue every Sunday throughout the summer up to October. The performance will begin at 11 in the morning and finish at 6 in the afternoon. The facility with which Erl can be reached from this city undoubtedly will attract many of the American summer visitors to Munich to the play, which, in historical interest, stands not one whit behind the Oberammergau enterprise.

Madame Charles Cahier [Now in America—Ed. MUSICAL COURIER] gave her second and last recital of the season here last evening, singing five songs each by Schubert and Schumann and the "Gypsy Songs" of Brahms. In the first group the singer seemed to be bothered by a slight hoarseness, but in the Schumann numbers the voice had become entirely free and the exquisite songs were beautifully sung, particularly "Der Nussbaum" and "Mondnacht," which were redemanded enthusiastically. The stirring "Gypsy Songs" made a fitting close to the finely chosen program, although as a matter of fact the close did not come until the artist had acknowledged many recalls and sung three encores. Wolfgang Ruoff accompanied in his usual finished manner, the splendid delicacy of the accompaniment to Schumann's "Aufträge" being worthy of special notice. After the concert Madame Cahier was besieged in the artist's room by her many Munich friends who wished her farewell and godspeed on her American trip.

Hermann Klum arranged a most interesting program for his recital entitled "Tanzenweisen aus alter und neuer Zeit," made up as follows: Bach, bourrée; Gluck-Brahms, gavotte; Beethoven-Seiss, "Drei deutsche Tänze"; Beethoven, polonaise; Schubert, menuet; Schubert-Fischhof, ballet music from "Rosamunde"; Chopin, polonaise, mazurka, valse; Weber-Taubig, "Aufforderung zum Tanz"; Strauss-Schütt, "Fledermauswalzer"; Leschetizky, "Danse à la Russe"; Moszkowski, "Valse Brillante." The pianist was in excellent form and played with the good taste and discretion which distinguish all his work. Aside from the playing the program itself was extremely interesting, illustrating, as it did, the development of the dance from Bach to the present time as exemplified by the works of the very best composers. There was a large audience present and the applause was very hearty, calling for encores at the close of the program.

I heard the Klingler Quartet from Berlin for the first time in their concert here last Monday evening. Their program was made up of Haydn's D minor quartet, op. 76, No. 2; Mozart's B flat quartet, No. 17, and Beethoven's op. 132, in A minor. Owing to another concert I was able to hear only the first two, which were magnificently played. This quartet stands second to none in Europe as at present constituted. The members are Karl Klingler, Fridolin Klingler, Joseph Rywkind and Arthur Williams, all excellent players. Professor Klingler, the first violinist, is a soloist of importance and a very fine leader for the quar-

ter. What I heard was done excellently—I cannot conceive of its being better performed. The splendid balance of the instruments in the menuet of the Haydn quartet, which is written in canon form, was particularly noticeable.

On the same evening I heard the magnificent second symphony of Brahms in D major given a performance in every way worthy of it by the Konzertverein Orchestra under Ferdinand Löwe. The enchanting scherzo was done with splendid regard for all its delicate shadings and the stirring climax of the finale, magnificently worked up by Löwe, had its usual bomb-like effect, being greeted with a real storm of applause and whirlwind of "Bravos!". It is interesting to note how strongly Brahms, Hamburger by birth and Viennese by choice, was imbued with the musical spirit of Hungary, not only in his compositions labeled "Hungarian" but in such things as the finale of this symphony and the last movement of the violin concerto.

Roger Thynne, a young English pianist who lives here, gave a recital Tuesday evening, playing the Schumann fantasia, a sonata in B major by Bortkiewicz, heard here for the first time, and numerous shorter numbers. The

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sonata, in three movements, appeared to be the work of a respectable and capable composer for the piano, without showing anything of particular interest in the way of thematic material. Mr. Thynne was at his best in Daquin's "Le Coucou," Dandrieu's "Les Fiffes" and four Debussy numbers, which seem best suited to his refined, quiet, rather bloodless style. Either from lack of temperament or lack of proper application of strength he seems never to get a large, full, round tone out of the instrument. His playing suffers from lack of contrast.

Privy Councillor, Prof. Willy Burmester (Geheimrat Professor) gave a recital here the other evening. I understand that the Privy Councillor is not much at playing the fiddle and that the professor is, too, rather an amateur with the bow, but that Willy Burmester, the musician, is still the same fine violin player as ever. His program was made up of Schubert's D major and Strauss' E major sonatas together with his own arrangement for the violin of various shorter numbers from Haydn, Dittersdorf, Handel, Mozart and Tchaikowsky. It is too bad that Burmester uses all his titles in his advertising. He has been severely criticised for it by German papers. Mottl was a Geheimrat and Godowsky, for instance, is a Royal Imperial Professor, but it never seemed to bother them much.

An interesting concert this week was the performance of Bach's "Passion of St. Matthew," which took place in St. Luke's Church. Prof. August Schmid-Lindner was the director, there was a picked chorus of about forty voices, the Konzertverein Orchestra, and the following soloists: Emil Pinks (Evangelist), Otto Schwendy (Jesus), Tilly Koenen, Martha Stern-Lehmann. Tilly Koenen, as ever, proved herself an interpretative artist of the very first rank.

That splendid musician and pianist, Max Pauer of Stuttgart, appeared here for the last time this season at the head of the Stuttgarter Trio in a program made up of Hans Pfitzner's trio in F, op. 8; Mozart's trio in G, No. 5,

and Schumann's D minor trio, op. 63. The other two members of the trio are Carl Wendling, violin, and Alfred Saal, cello, both excellent companions to Pauer. Where everything was played with such perfect art there is no need of detailed notice. Pfitzner's trio, an excellent specimen of modern chamber music, was most interesting.

Ermanno Wolf-Ferrari, the composer, will return here in a few days from Venice, where he has been on a visit to his parents. The librettist of his new opera will come here to confer with him, and both will set to work earnestly. I understand that the forthcoming opera is not to be dramatic, like the "Jewels of the Madonna," but of a lighter character, like the earlier works. Mr. and Mrs. Wolf-Ferrari spend most of their time when in Europe in this city, where they have a son at school.

Karl von Kaskel's light comedy opera, "The Prisoner of the Czarina," was the novelty at the Royal Opera this week, and was very well received. The text, worked over from an old comedy by Rudolf Lothar, while amusing and well arranged, has no really dramatic moments, and the music, very adroitly made and particularly good in instrumentation, can best be described as agreeable, never rising to any great heights. The second act—there are only two—is much too long. It is an opera which one can see once with pleasure, but it will hardly be a repertory opera. Frau Mottl-Fassbender and Walther Gunther-Braun, in the leading roles of the Czarina and Romanuski, were both excellent. The performance was ably directed by Conductor Rosenheck.

Ossip Gabrilowitsch's fourth and last orchestral concert of the season took place last evening, with the following program: Beethoven, "Leonore" overture, No. 2; Reger, violin concerto in A, op. 101, first performance; Mendelssohn, overture to "Midsummer Night's Dream"; Schubert songs, "Der Tod und das Mädchen," "Greisengesang," "Gruppe aus dem Tartarus"; Wagner, "Faust" overture, "Wotan's Farewell" from "Walküre," prelude to "Meistersinger." Gabrilowitsch directed the Konzertverein Orchestra, Alexander Schmuller was the violinist, and Anton van Rooy the singer. With his series of orchestral concerts here this winter Gabrilowitsch has established himself firmly in Munich as a conductor of the first rank, and has at the same time afforded the public a chance to hear many soloists of standing who would not otherwise have appeared here. This concert, with the careful preparation of the orchestra program, stood in the same high level as the others. In conducting the well known numbers of the program Gabrilowitsch courted comparison with his many famous predecessors here, and he certainly did not suffer by it. The work of the orchestra was throughout clear cut and precise and the dynamic effects absolutely as called for by the conductor. Alexander Schmuller, an artist seldom heard in Munich, proved to be a very capable and finished violin player in a concerto in which Max Reger requires an hour to say much less than either Beethoven or Brahms said in a good deal shorter time. It is to be hoped that, encouraged by the real success of this season, Ossip Gabrilowitsch will make his series of orchestral concerts a regular feature of the Munich musical season in the future. Certainly the applause which fell to his share would seem to indicate that that is also the wish of the general musical public.

H. O. OSGOOD.

## MUSIC IN NEW HAVEN.

NEW HAVEN, Conn., April 10, 1912.

A noble presentation of the Passion music of Johann Sebastian Bach was given Tuesday evening in Holy Week by the New Haven Oratorio Society, H. W. Parker, conductor; the New Haven Symphony Orchestra, with the assistance of the People's Choral Union, W. E. Haesche, conductor; a chorus of boys from the choirs of Trinity Church and Christ Church, together with H. B. Jepson, organist; David Stanley Smith, pianist, and the following soloists: Mary Hissem de Moss, soprano; Gertrude Stein Bailey, alto; Nicholas Douty, tenor; Frederick Weld, baritone, and Frank Croxton, basso.

The last of the series of organ recitals on consecutive Monday afternoons was given by Mark Andrews, of New York City.

The concert of the Boston Symphony Orchestra last week, with Alma Gluck, soprano, proved to be one of the best musical affairs of the season.

THE MUSICAL COURIER correspondent is spending the week end at Atlantic City. The orchestra on the steel pier is the chief musical attraction. Oreste Vessella is the energetic conductor. The soloists are Lelia Royer, soprano, of New York, and Allen Moore, tenor, of Philadelphia.

E. A. LEOPOLD.

"Tasso," an opera by Eugene d'Harcourt, had its premiere in Geneva.



**New York and Montreal Criticisms on Gruppe.**

Paulo Gruppe, the young Dutch cellist, who united with Madame Jomelli in a concert at Carnegie Hall, New York, week before last, enhanced his popularity considerably by his performances.

The following extracts taken from the New York Sun, New York Press and the Brooklyn Eagle, show that this artist now ranks with the few prominent players of his instrument:

Mr. Gruppe, a cellist of sound technic and high artistic ideals, was heard to advantage in Boellmann's "Variations Symphoniques" and some smaller numbers.—New York Sun, April 5, 1912.

By his excellent performance of Boellmann's "Variations Symphoniques" Paulo Gruppe redeemed largely the somewhat disappointing impression he had made at his last appearance in New York. To his big and eloquent tone he added a technic that left little to be desired.—New York Press.

Paulo Gruppe played the cello broadly and sympathetically. His entrance number was the Boellmann "Variations Symphoniques," which evoked a storm of applause. This well built composition was followed by a group of solos. "Romanza," by Svendsen; "Bolero Espagnole," by Rubio; "Herbstblume," by Popper, and "Allegro Appassionata," by Saint-Saëns. Here the young soloist was moved to play with abandon, in the first number with grace and sentiment; in the "Bolero" with gaiety and technical skill, and with much feeling in the "Herbstblume." Gruppe is a cellist of great promise and performance.—Brooklyn Eagle.

Mr. Gruppe returned to this country in the early winter from a remarkable European tour including England, Holland, Germany and France. Soon after his arrival in New York the artist gave his own concert in Carnegie Hall with the Russian Symphony Orchestra; then he went on a tour to the West which included Pacific Coast cities. He has also played in Canadian towns. Of his performance at one of the Ruben matinees in Montreal (at Windsor Hall), the critic of the Montreal Herald wrote as follows:

The cello playing of Paulo Gruppe is everything that cello playing, for all practical purposes, need be; and it is a pity that this soundly brilliant young musician was not heard by a larger audience than he faced in Windsor Hall on Saturday at the second of Mr. Ruben's popular matinees. The habit which the Montreal public has of holding back when a new artist arrives has seldom appeared more unfortunate.

Having at his command a tone of great depth and beauty, a tone capable of wide expansion and of subtle inflections, Mr. Gruppe controls this with an art and a judgment in advance of his apparent youth. He had not much chance to show the most serious side of himself, since the program was mostly and suitably light

in character; but in the andante of the Boellmann sonata he produced a tone of such resonance and warmth and charged with such genuine feeling that the effect was lovely in the extreme.

The musical reviewer of Le Canada, a leading French paper of Montreal, in his criticism of the Windsor Hall concert, paid the following very enthusiastic tribute to Gruppe:

Mr. Gruppe is certainly one of the most remarkable cellists we have had in Montreal in some years; he is an artist of a high



Photo by Aimé Dupont, New York.  
PAULO GRUPE.

and noble mentality. His technical feats are accomplished without effort, and it is evident that he need not depend upon this to move the public. Mr. Gruppe belongs to the race of artists whose music expresses thought, and whose interpretations are always dignified, elevated and intelligent. This charms ear and mind, but it is a charm that is prolonged to the thoughtful listener. His masterly playing, together with his fine mentality and warmth of temperament, enables him to produce effects that reveal him to be a complete artist; he has warmth, intelligence and virtuosity; we repeat,

he is one of the most remarkable cellists that we have had the privilege to hear.

Another French paper of Montreal, Le Devoir, in its report of the concert, stated:

Mr. Gruppe is young. We find that he is already a rare artist; he belongs to the category of artists who have temperament, soul, sensibility and finish, and he has infinite charm in his performances of difficult works. The quality that dominates Gruppe's playing is a large, rich and sonorous tone. He draws his bow over the strings with much elegance and the resonance of his tone is orchestral in its effect on the listener. His nuances, crescendos, chromatics, or again when he plays piquant dancing notes, he delights by his sincere manner and does not weary his public by contortions; on the contrary, Gruppe's pose is distinguished, and this is true whether he plays works of the severely classical type, or pieces of the sentimental and light school. I felicitate Mr. Gruppe on the choice of his numbers. In passing I cite Boellmann's "Variations"; "Gnomesreigen," by Popper; "Sicilienne," by Faure, and as encores, a rondo by Dvorák, "Le Cygne" by Saint-Saëns and "Tarantelle" by Popper.

**Ayres-Duffey-Holding in One Program.**

The managers of the New York Home for Convalescents announce a benefit concert to be given at the Hotel Plaza, Thursday morning, April 18, at eleven o'clock. Gertrude Claire Duffey, soprano; Cecile Ayres, pianist, and Franklin Holding, violinist, will unite in the following program:

Gavotte .....	Bach-Saint-Saëns
Melodie .....	Gluck-Sgambati
Gavotte .....	Gluck-Brahms
Cecile Ayres.	
Introduction and Rondo Capriccioso .....	Saint-Saëns
Franklin Holding.	
Voi che Sapete .....	Mozart
Come .....	d'Hardelet
Gertrude Claire Duffey.	
Prelude, F sharp minor .....	Chopin
Etude, F minor .....	Liszt
Toccata .....	Leschetizky
Miss Ayres.	
Ave Maria .....	Gounod
Elegie .....	Massenet
Les yeux clos .....	Massenet
Miss Duffey.	
Violin obligato by Mr. Holding.	
Reflets dans l'eau .....	Debussy
Jardines sous la Pluie .....	Debussy
Toccata .....	Saint-Saëns
Miss Ayres.	
Ave Maria .....	Schubert
Romanza Andaluza .....	Sarasate
Scherzo Tarantelle .....	Wienawsky
Mr. Holding.	
Bell Song from Lakme .....	Delibes
Miss Duffey.	

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# CHICAGO

CHICAGO, ILL., April 13, 1912.

The last program but one of the present season of the Theodore Thomas Orchestra was made up of Brahms' overture, "Academic Festival," op. 80; Schumann's C major symphony, No. 2, and Strauss' tone poem, "Ein Heldenleben," op. 40.

Martin Frank, manager, presented several artists in recital at the Whitney Theater, Thursday evening, April 11. S. Culp, violinist, and member of the Thomas Orchestra, was one of the soloists and played brilliantly Wieniawski's fantasia on "Faust." Mr. Culp is said to have a chance to be seen at the first desk as second concertmaster of the Thomas Orchestra next season. A few weeks ago a contest took place among the first violins of that organization and it was said that Mr. Culp's playing was the most satisfactory. It might be added that Alexander Zukowsky, who is the nearest to the present holder of the post, being the first man at the second desk, refused at the time to play, saying that his playing was too well known to the management and to Mr. Stock to warrant him engaging in a competition.

Jeanne Jomelli, soprano, assisted by Harold Osborn Smith, pianist, gave the following program under the direction of F. Wight Neumann at the Studebaker Theater last Sunday afternoon before a large and representative audience:

Ich bin eine Harfe.....Erich J. Wolff  
Wienlied.....Mozart  
Ich fühlte deinen Odem.....A. Rubinstein  
Mit deinen blauen Augen.....R. Strauss  
Der Schmied.....J. Brahms  
Piano soli, Prelude, G minor.....Rachmaninoff  
Gavotte.....Sgambati  
Impromptu, F minor.....Faure  
Elegie.....Henri Duparc  
Les Présents.....Cecile Chaminade  
Le Promenoir des deux Amants.....Claude Debussy

La Rieuse.....G. Pierne  
J'ai pleuré en rêve.....Jeanne Jomelli  
Chère Nuit.....Alfred Bachelet  
Quando ti vidi.....E. Wolf-Ferrari  
Serenade (Netherland Song).....S. De Lange  
Inter Nos.....Alexander MacFadyen  
A Spirit Flower.....Campbell Tipton  
The Song of the Shirt.....Sidney Homer  
The Song of the Seasons.....Hallett Gilbarte  
La Phyllis (by request).....Hallett Gilbarte

The first group contained German selections, which were rendered in the vernacular by the gifted singer, who disclosed a beautiful vocal organ well schooled, and each number was delivered with telling effect. In the French group the recitalist added to her reputation by a song from her own pen, "J'ai pleuré en rêve," which harmonized in color with the songs of the French contemporaries. Her diction of the French is exquisite, especially well done being the selections by Chaminade, Debussy, Pierne and her own song, while "Chère Nuit" by Bachelet was given such a poetic reading as to call for an encore, which was granted in a Japanese selection. The last group was divided between Italian, Holland and American compositions. Wolf-Ferrari's "Quando ti vidi" opened the third group. De Lange's "Serenade," a good song, pleased greatly and had to be repeated. Alexander MacFadyen's "Inter Nos," Campbell Tipton's "A Spirit Flower," sung in English, received a beautiful interpretation from the famous vocalist. In Sidney Homer's "The Song of the Shirt," the dramatic spirit of the composition was reflected in the voice of the singer, and her delivery of the song was poignant. The last two numbers by Gilbarte were accompanied by the composer and they, too, met with the approval of the hearers. Besides giving a double encore at the end of her program and adding a song at the conclusion of each group, Madame Jomelli had to repeat many of her original selections. The soprano was beautifully accompanied by Mr. Smith, who proved to be an excellent pianist, not only by the artistic manner in which he played the accompaniments, but also in his three soli, Rachmaninoff's prelude in G minor, Sgambati's gavotte and Faure's impromptu in F minor.

Sunday evening, April 7, at the Auditorium Theater, the Chicago Singverein and Milwaukee A Capella Chorus, under the direction of William Boeppler, gave what we are informed was the first performance of Handel's "Samson" in Chicago. The soloists were Mabel Sharp Herdieu, Rose Lutiger Gannon, Frank Ormsby, Frederic Martin and an orchestra composed of the Theodore Thomas members, Mrs. Bruno Kuhn, pianist, and Wilhelm Middelshulte at the organ. Mr. Boeppler had drilled his huge choral society well, and though the nuances obtained were not exactly those marked, the results were remarkable, and in several instances beautiful shadings were noted, and considering that the choral society was made up of five hundred voices the pianissimos were praiseworthy. The conductor led with precision, energy and musicianship, which showed him to be a master of the score. He brought from Milwaukee an excellent body of singers, who joined forces with the choral society of the same name of Chicago and the combination gave brilliant results. Mabel Sharp Herdieu, as Delila, sang gloriously and appeared quite at ease in the German text. The part requires a soprano well equipped musically, as the music is an obstacle which but few artists can surmount. It was truly

beautiful singing—such as we are seldom accustomed to hearing from visiting artists. Frederic Martin is, besides being a singer, a first class musician, and he gave an intellectual reading of his part and renewed the splendid impression made when he appeared here a few months ago with the Apollo Club. His voice is voluminous, velvety and especially well handled. His appearance in the cast proved to be one of the features of the evening. Frank Ormsby was the tenor. Rose Lutiger Gannon, contralto, is well known here as a splendid artist. On this occasion she modulated her voice too much at times, but on the whole she sang very well. The audience was huge, every seat being sold. The German societies of Milwaukee and Chicago may well be proud of the success of their conductor and of the principal soloists engaged to glorify the Easter Sunday in Chicago.

Theodore S. Bergey and Mrs. Bergey introduced Master Irving Engel, pianist, and Josephine Fuchs, soprano, last Friday afternoon at three o'clock at their school in Steinway Hall. Among the selections presented by Miss Fuchs, a soprano of no small attainment, was Lulu Jones Downing's "June." The Chicago composer must have been well pleased with the interpretation given her song by this young pupil of Mr. Bergey, who also was heard in the "Mad Scene" from "Lucia." The other pupil, Master Irving Engel, pianist, was heard to good effect in the Beethoven sonata, op. 57, and in a group by Chopin.

The Beethoven Trio, which has come to the front ranks among organizations of its kind in this country, has won much success wherever it has appeared, as can readily be seen by the following criticism from the Burlington Daily Gazette of March 12, 1912:

Notwithstanding the inclement weather that welcomed the Beethoven Trio to Burlington and the Musical Club last night a fair audience was present for the occasion. A great success was the recital. The members of the trio, Jeanette Loudon, pianist; Otto Roehrborn, violinist, and Carl Bruckner, cellist, were given a very cordial welcome as artists of fine talent and ability by those present, and the hearty applause voiced the genuineness of its appreciation. The artists, all of unquestionable ability, seemed full of the compositions they essayed. Beethoven, Liszt, Mendelssohn and Chopin followed one another with the various styles and interpretations they represented by their works, but with a uniformity of close adherence on the part of the artists to the inner meaning of each composition. From the artistic reading and opening of the Beethoven number to the closing strains of the last number of the violoncello, audience and performers were united by a bond of sympathy which served not only to enhance the enjoyment of the former, but to inspire the latter, so that there was more to enjoy.

Miss Loudon's work as a soloist and in the duets was superb; Otto Roehrborn captured the audience with suavity of tones and clarity of reading, his style is sympathetic to an amazing degree; the appealing beauty of tone of Carl Bruckner's work kindled a warm response from his audience and won for him many admirers.

The career of Alexander Sebald, the violinist, would make an interesting volume. The following summary is interesting: He studied violin with Carl Saphir and at the Musical Academy of Ofen, Hungary; studied theory and organ under S. Sautner; played before Liszt, who predicted a great future for the youthful prodigy; was a first violin in Royal Orchestra at Budapest; studied with César Thomson; played under baton of dealing directors of Europe, including Nikisch, Mahler, Hans Richter, Mottl, Richard Strauss, Dr. Muck, Franz Steinbach; toured Europe with Gewandhaus Quartet of Leipzig; played within two weeks all Bach sonatas and all Paganini caprices for solo violin at Leipzig and Berlin; was first concertmaster in Royal Orchestra, Berlin; was judge in Berlin Musical Exposition; 1906 took Emil Sauret's class in Chicago after a two years' tour in Europe. He

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will play from memory in one evening the twenty-four Paganini caprices for solo violin at his farewell American concert at Ziegfeld Theater, Thursday evening, April 18.

Samuel B. Garton has issued his list of well known artists, available for concert, oratorio and musicales. Among those under his management may be mentioned Clarence Eidan, pianist; Mabel Sharp Herdieu, soprano; Rose Lutiger Gannon, contralto; John M. Miller, tenor; Arthur Middleton, bass baritone, and others. Mr. Garton has been established now for several years in Chicago.

Anton Foerster, who will make a spring tour of the Middle West under the concert direction of Ernest L. Briggs, has been engaged by Harry R. Detweiler to appear in Aurora, Ill., before the Columbia Conservatory of Music and its friends on Wednesday, April 17.

The Bailey Trio, which was heard here at the Whitney Theater last Sunday afternoon, proved to be an excellent organization of its kind and met with considerable success at the hands of the Chicago public as well as the Chicago critics at its debut in this city. The Baileys are at the head of the European School of Music of Fort Wayne, Ind., a school of good standing, which was founded some fourteen years ago and bought by the Baileys last fall. Pupils from all the surrounding towns, including Wabash, Munsey, Cantonville, Auburn, Bluffs-town, Marion, Waco, etc., are enlisted among the students of this school. Beside the school the two Bailey brothers and Nicolai Zedeler, brother of Nicoline Zedeler, the young violinist, who was soloist on the round the world tour with Sousa's Band, are partners in the Bailey Trio.

A program of chamber music will be given Saturday afternoon, April 20, at Kimball Hall, under the direction of Adolf Weidig. Movements of the Brahms E major, the Schumann D minor, the Schuett trios and Brahms sonata in A major will be given. Jennie Johnson will sing the chanson "Perpetuelle" by Chausson, with string accompaniments.

Kenneth M. Bradley, director of the Bush Temple Conservatory, announces a concert to be given by the Bush Temple Woman's Chorus, conducted by Justine Wegener of the faculty, and solos by artist students, beside a dramatic sketch to be given by the students of the school of acting under the direction of Edward Dvorak, at the Golden Rod Chapter, No. 5, O. E. S., Saturday evening, April 13, in the Central Masonic Temple.

Madame Nordica will give her first and only recital here this season under the direction of F. Wight Neumann, next Sunday afternoon, April 21, in Orchestra Hall. This will be her first appearance here in two years, and from all accounts Madame Nordica is in excellent voice. As a maker of programs this diva is unexcelled, as the following selections will indicate:

Widmung .....	Schumann
Die Lotoblume .....	Schumann
Myron W. Whitney.	
Two Japanese Songs .....	Wakefield Cadman
Der Nussbaum .....	Schumann
Ich Grolle Nicht .....	Schumann
Springtide .....	Rachmaninoff
Madame Nordica.	
Amor, Amore! .....	Tirindelli
Canzone di Taormina .....	White
Mr. Whitney.	
Mandoline .....	Debussy
En Avril .....	Webber
Ariette .....	Vidal
Madame Nordica.	
Duet from Le Nozze di Figaro .....	Mozart
Madame Nordica and Mr. Whitney.	
Medje .....	Gounod
Serenade from Le Darnation de Faust .....	Berlioz
Mr. Whitney.	
Aria from Madame Butterfly .....	Puccini
Madame Nordica.	
To Anthea .....	Haiton
The Night Has a Thousand Eyes .....	Turnbull
Kerry Dance .....	Molloy
Mr. Whitney.	
Damon .....	Stange
Omaha Indian Tribal Melody .....	Wakefield Cadman
Mattinata .....	Leoncavallo
Madame Nordica.	
The Erlking .....	Schubert
Madame Nordica.	

The annual competition for medals in the Chicago Musical College School of Acting will occur Tuesday afternoon, May 21, in the Ziegfeld Theater. Among those who will serve as judges of the contest will be the principal players appearing in Chicago at that time. Competitive examinations for diamond medals in the violin, vocal and piano departments and the School of Expression will occur during the following week.

Norman Mason, son of Mrs. A. O. Mason, president of the Amateur Musical Club, has been chosen by Herman Devries to sing the part of Don Jose in Bizet's "Car-

men" when this opera is given by the Devries operatic students at Music Hall.

Agnes Blafka, a pupil of Anita Alvarez, of the piano department of the Chicago Musical College, will give a recital in the Ziegfeld Theater, Tuesday evening, April 30.

Harold von Mickwitz, the distinguished pianist and pedagogue, who was for many years connected with the Bush Temple Conservatory, has been re-engaged by that institution and will begin his services in September. Mr. von Mickwitz is one of the most distinguished Leschetizky exponents, having been for a number of years associated with the great instructor. Pupils are now booking their time with Mr. von Mickwitz for their fall study.

Last Thursday afternoon, April 11, at the Chicago Woman's Club, Fannie Bloomfield Zeisler was the guest of honor. Five hundred women were there to pay homage to the brilliant Chicago pianist, who has just returned from a triumphal tour through Europe. Sibyl Sammis MacDermid, soprano, sang gloriously the aria "One Fine Day" from "Madama Butterfly" and a group of songs from the pen of her husband, James G. MacDermid, who accompanied her. Mrs. MacDermid was received with much applause; the songs by her husband proved very enjoyable to the fashionable audience.

Marcia Manley, a member of the faculty of the Chicago Musical College, will give a piano recital in the Zieg-

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feld Theater, Saturday morning, May 4. Saturday morning, May 18, members of the faculty will be heard in concert.

Esther M. Plumb, who has just returned from California, sang with great success at the last concert of the Amateur Musical Club given Monday afternoon, April 8. Miss Plumb sang "Ah, Mon Fils," from Meyerbeer's "Le Prophete." The singer was rapturously received and had to give an encore, which was greeted with enthusiastic applause. At the same concert, Theodora Sturkow Ryder, who has been in great demand not only in Chicago, but all over the States during the season, played the Raransky concerto in F minor, in which she demonstrated once more her virtuosity through a virile and poetic reading.

Tuesday evening, April 23, Anton Foerster, the distinguished Austrian pianist, will give a recital in the Ziegfeld Theater. Mr. Foerster will render an unusually heavy program.

Marta Wittkowska, the young contralto of the Chicago Grand Opera Company, who appeared in a dozen different roles here last season, following some of the very distinguished guest artists, gave a very successful concert in her home town, Syracuse, N. Y., last Tuesday evening. On Thursday she sailed on the steamer Baltic for London, being engaged to appear in the spring opera season at Covent Garden.

Julie Rive-King, the world renowned pianist; Edgar A. Nelson, and other distinguished members of the faculty of the Bush Temple Conservatory will continue in their present capacities.

General Manager Andreas Dippel, of the Chicago-Philadelphia Opera Company, will reach Chicago from the West on Sunday evening, April 14.

Edna Gunnar Peterson, the talented Chicago pianist, who appeared this season with many organizations, including an appearance at both the Friday afternoon and Saturday evening concerts of the Thomas Orchestra Hall,

will leave for Europe on May 25. Miss Peterson expects to appear at musicales and concerts in Paris, Berlin and London and will return to Chicago about the end of October.

Kenneth M. Bradley is negotiating with several artists, as the rapid growth of the Bush Temple Conservatory demands an increased faculty.

Elsie DeVoe, pianist, is now under the management of Ernest L. Briggs, and informs this office that she has opened her piano studio at 609 Woodland Park.

Samuel B. Garton, manager of the Chicago Choir Bureau and Musical Agency, announces that he will present Pauline Meyer in her annual Chicago piano recital at the Whitney Opera House, Sunday afternoon, April 28.

Saturday afternoon, April 13, Ella Mills, pianist, and Eleanor Capps-Hostler, soprano, both pupils of the American Conservatory, were heard in a recital under the auspices of that school at Kimball Recital Hall.

The Jennette Loudon School of Music offers an attractive schedule for the summer sessions from June 24 to July 27. Miss Loudon, who stands with the foremost teachers, will give a series of lectures on the presentation of piano playing to pupils of all grades. Irene Francis, who is her first assistant in piano, will have charge of the demonstration work for teachers. Ethel Congdon, a pupil of Clara Munger, of Boston, and Von der Osten, of Dresden, who is one of the best teachers of voice, will give a course of ten lectures with practical demonstrations from pupils' work. Aside from the regular ear training and harmony a new feature is announced—the course in rhythmical dancing, open both to voice and piano students, given by Gertrude Perry, pupil of Mary Wood Hinman, Chicago. Miss Perry is a pianist of ability who has studied dancing with the idea of adding this valuable asset to her instrumental work. On each Wednesday of the five weeks a program will be given, the first three by younger students and the last two by Miss Loudon and Otto B. Roehrborn, the latter being the violin and ensemble teacher, who will be available for teaching after June 13.

Mrs. Lawrence Sturtevant, a well known music lover and society leader in Chicago, has resigned from the Falkenstein Settlement Society, of which she has been one of the most prominent members for a long time. Mrs. Sturtevant's resignation is said to be due to trouble over her engagement of Maggie Teyte for one of the settlement concerts last winter. The members are reported to have been stunned when informed by Mrs. Sturtevant that she had signed a contract for \$500 with Maggie Teyte, as they did not think the singer would draw that amount.

It is said that Anna Butler will open her private studio next season and will discontinue teaching at the Cosmopolitan School. Another teacher now engaged by the Cosmopolitan School, Genevieve Clark Wilson, will teach at the Sherwood School in the Fine Arts Building, starting in June. Maurice Rosenfeld, now with the Sherwood School, will return to the Chicago Musical College piano department and become a member of the board of directors. Various other changes under way have not as yet been completed. A vocal teacher now with the Chicago Musical College will probably be in the vocal department of the Bush Temple Conservatory, while one of the heads of the vocal department of the Cosmopolitan School will be seen in the same position at the Sherwood Music School.

Georgia Kober, president of the Sherwood Music School, will play in concert at the South Shore Country Club, Sunday, April 21. The orchestral parts arranged for second piano will be played by Irene Peterson. Albert Spalding, violinist, and Lillian White, soprano, will also appear on the program.

Heniot Levy, pianist and instructor at the American Conservatory, will give a recital on April 19 in Madison, Wis.

Tuesday evening, April 16, in 801 Fine Arts Building, Mr. Proctor, tenor; Grace Brune Marcusson, soprano; Hazel Huntley, contralto, and Thomas N. MacBurney, baritone, will give an evening of operatic excerpts.

Edna Gunnar Peterson, pianist; Herbert Miller, baritone, and Lulu Jones Downing, pianist-composer, will be heard in a joint recital at the Illinois Theater on Sunday afternoon, April 28. The concert will be the last offering of the Fisher-Talbot association previous to their wedding, and in order to make the concert a token of appreciation for the popular managers the programs will be given out by leading artists appearing at that time in Chicago. Mr. Miller will sing two groups of songs from the pen of Lulu Jones Downing.

RENE DEVRIES.

**Charles N. Granville, Baritone.**

During the past two years Charles Norman Granville has remained in obscurity in order to develop his art and pursue a course of study under Victor Maurel. While engaged in this preparation Mr. Granville, by reason of his superior gifts and attainments, was chosen by Maurel as his assistant in the operatic school. Endowed with a brilliant baritone of exceptional range and quality, together with an artistic temperament and an innate sense of musical values, whether in the field of opera, oratorio or song, Mr. Granville has been working with a view to cultivating every phase of his art to the highest possible degree, which explains why he has been absent from the concert stage for the past two years. He has developed the range of his voice to an extent compassed by few baritones, being able to sing high A with ease. His voice is even throughout, of a very agreeable quality and of such flexibility that he is able to command a very wide scope of dramatic effects as well as delicate nuances.

Mr. Granville has received several offers to enter opera, but has decided that the field of oratorio and song will be more agreeable and will therefore devote his energies along these lines. He has a repertory of all the standard songs and oratorios, sings in four languages, and has enjoyed the advantage of having studied several opera roles with Maurel which that artist created. Mr. Granville was one of Maurel's first American pupils, and, of course, believes that he has no superior as a teacher. Mr. Granville had intended withdrawing from church work, but the North Presbyterian Church, a prominent edifice on Washington Heights, New York City, after trying many applicants without finding a satisfactory substitute, finally persuaded him to remain another year as musical director and soloist, making his fourth consecutive year in that capacity.

Walter R. Anderson, his manager, has already booked him for several engagements, among them the Long Island City Choral Club on May 9; a recital at Caldwell College, Danville, Ky., on May 31; an appearance next summer at Asbury Park; a recital in October at Wilmington, Del., and a recital in the new Aeolian Hall, New York, in November. Many other dates are pending

and by fall Mr. Granville will, no doubt, have a large booking. Following are several press comments:

Mr. Granville, a melodious baritone, displayed a good deal of dramatic flourish, but his voice was always well modulated and



CHARLES N. GRANVILLE.

musical, and his enunciation is something to be envied.—New York Sun.

Mr. Granville showed himself a singer of more than average power and ability. He has a magnificent stage presence and ren-

dered his selections with a quality of the highest charm.—Pittsburgh Times.

Mr. Granville, who has an excellent voice, was heard with much pleasure.—New York Herald.

Mr. Granville's voice is pleasing and he has excellent diction.—New York Telegram.

The tones of Mr. Granville's upper register are of luscious quality and he displays excellent style and finish.—New York Staats Zeitung.

Madame Jomelli and Mr. Granville closed the concert with a duet, "Crucifix," which won instantaneous and enthusiastic applause.—New York World.

On the program with Madame Jomelli was Charles N. Granville, who displayed a voice of excellent quality. He sang with good taste and his enunciation was beautiful to hear.—New York Globe.

Mr. Granville is the possessor of a splendid baritone voice, which he uses to good advantage.—New York Press.

So exquisite was his rendition, that Dr. Marks grasped his hand, and the chorus rose in salute, while the audience thundered forth its appreciation.—Allentown (Pa.) Item.

The power is ample and the tone beautiful. His production, enunciation and phrasing are all excellent and he sings with warmth and dramatic feeling.—Buffalo Express.

Mr. Granville was easily the success of the evening, singing with dignity, impressiveness and dramatic fervor.—Detroit News.

He displayed a rich voice of great purity and range, added to a bearing dramatic and dignified.—Worcester (Mass.) Telegram.

Mr. Granville sang the baritone solos in a manner which left nothing to be desired. He portrayed, as it were, the Christ, and his tone coloring was superb.—Wilmington (Del.) News.

**Geraldine Damon, Contralto.**

Following are a few commendations from European and American cities regarding the work of Geraldine Damon, one of Pittsburgh's leading teachers of singing and a well known contralto soloist:

Miss Damon, who is an American, has a rare contralto voice, and sings most beautifully.—(Translation) Figaro, Paris.

The most pleasing songs on the program were the songs of Miss Damon.—New York Tribune.

The superb contralto voice of Miss Damon made a great sensation in two acts by Ponchielli and Giordani.—(Translation) New York Herald (Paris Edition).

Geraldine Damon, the possessor of a very sympathetic voice, gave much pleasure in her vocal offerings, her treatment of the blind woman's air from Ponchielli's "La Gioconda" being a very artistic piece of work.—London Standard.

Miss Damon, whose fine contralto voice has been heard many times in Boston before, has made rapid progress in her work. She gave great satisfaction to a very critical audience.—Boston Budget.

Geraldine Damon has one of the most remarkable contralto voices we have ever heard; it is clear, musical and of great power. "Good-bye, Sweet Day" was especially effective for the expressive sweetness the singer seems so well to understand.—Boston Times.

**Cheney Song Recital.**

At Poughkeepsie, N. Y., recently, Mary Elizabeth Cheney, soprano, gave an interesting song recital entitled "Three Centuries of English Ballads," under the auspices of the Mahwenawasih Chapter, Daughters of the American Revolution. The program consisted of old English songs, songs of the eighteenth and early nineteenth centuries, and songs of the present day.

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Mr. Becker's playing was absolutely of the highest order.—Munich Neues Tageblatt.

An uncommonly refined pianist with unusual warmth in expression.—Vienna Tageblatt.

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**Berlin's Estimate of Persinger.**

In the short time he has been before the European public Louis Persinger, the remarkable young American violinist, has made a name which does great credit to American art abroad. In how great esteem he is held by the critics of the great music center, Berlin, is shown by the following press notices, which appeared after various hearings of the violinist in that city:

Judging by what I was able to hear of the concert given by the violinist Louis Persinger, who has appeared here on former occasions, he belongs to those artists whose name one may note if one will hear music interpreted with sincerity and intelligence.—*Berliner Lokal-Anzeiger*, January 29, 1911.

The young artist has, particularly in cantilene, beauty and fullness of tone at his disposal.—*Berliner Tageblatt*, February 18, 1911.

The violinist Louis Persinger, only recently referred to in these columns, who contributed to the program, once more gave a rendering of the Bruch G minor concerto, which was both technically and musically in the highest degree gratifying.—*Berliner Börsen-Courier*, March 4, 1911.

His program, which comprised from Händel and Bruch down to the newest, such as Debussy and Ertel, was performed with astonishing certainty in all the various styles. His way of doing things is throughout thoroughly musical, a fact which is perceptible not alone in his firm, energetic bowing and in the purity of his passage work, but also in the agreeably healthy phrasing. Already the artist is head and shoulders above the host of his colleagues.—*Leonard's Illustrierte Musikzeitung*, Berlin, February, 1911.

Quite admirable, both technically and musically.—*Berliner Tageblatt*.

Louis Persinger, who as a violinist is not unknown, participated as soloist in Mozart's E flat major concerto. His playing was distinguished by splendid bowing and soulful nobility of tone. It was a fine, technically flawless performance, which could have stood only slightly more brio.—*Allgemeine Musik-Zeitung*, Berlin, February 24, 1911.

We will certainly have to rate the young violinist Louis Persinger as one of the great ones of these days. Even now he is often the equal of his greatest colleagues in tone, musical phrasing and manipulation of the bow.—*Die Musik*, Berlin, January 1, 1912.

Louis Persinger advances ever farther to the fore in the ranks of good violinists; in addition to thorough ability it is the sound musician in him which makes his performances so sympathetic.—*Die Musik*, Berlin, May, 1910.

A concert was given in the Singakademie by Louis Persinger. He showed on the one hand, in the rondo capriccioso of Saint-Saëns, that he is thoroughly at home in the brilliant virtuosity of the French school, and on the other in Händel's G minor sonata, that he is master of the classical German style as well. His large,

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soulful tone was most suitably adapted to Bruch's D minor concerto.—*Allgemeine Musik-Zeitung*, Berlin February 3, 1911.

**John Hoffmann at a Kansas Festival.**

Among the young American tenors none is meeting with greater success than John Hoffmann, the gifted Cin-



JOHN HOFFMANN.

cinnati singer, who recently returned from Berlin, where he created a very favorable impression during his several years' residence. Mr. Hoffmann has just completed a

Western tour, during which he appeared as soloist at the Lindsborg (Kan.) musical festival. Mr. Hoffmann sang the tenor solos in "The Messiah" and also appeared before a delighted audience in a recital program. He was received with much warmth, and highly commended for his artistic performance by the many critics who attended the festival. Following his week in Lindsborg Mr. Hoffmann gave a recital under the auspices of the music department of the State University of Kansas at Lawrence, and also gave a program in Chanute. This little city is a place of very great musical appreciation, and Mr. Hoffmann was splendidly received. He will fill several important festival engagements during May, and will take part in the Cincinnati May musical festival.

**Recital by Cleo Gascoigne.**

Cleo Gascoigne, soprano of the Metropolitan Opera Company, gave a recital on Wednesday evening at the studio of Baernstein-Regneas, 133 West Eightieth street, New York, which was attended by a select company of musicians and music lovers. Since Miss Gascoigne has been coaching with Mr. Regneas she has made wonderful progress, and those who were privileged to hear her on this occasion testified to the fact that she is a singer of great capability with an uncommonly fine vocal organ. Her selections were such as would test the powers of any singer, but Miss Gascoigne met every demand most successfully and received many well deserved and flattering congratulations. Her program was as follows:

Ah! fors e lui (Traviata) .....Verdi  
Phyllis Has Such Charming Graces .....Mr. Wilson  
Saida .....Matthews  
The Little Gray Dove .....Saar  
Serenade .....Masenet  
To Welcome You .....Goetz-Thomas  
Theme and Variations .....Proch  
Mammy's Lullaby .....Homer  
A Pocket Handkerchief to Him .....Homer  
Mix a Pancake, Stir a Pancake .....Homer  
When Spring Comes a Laughing .....Chapman  
Naughty Marietta, Italian Street Scene (from Naughty Marietta).

Umberto Martucci presided at the piano.

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86 GAINSBORO STREET,  
BOSTON, Mass., April 13, 1912.

The long heralded and anticipated advent of Arthur Nikisch and the London Symphony Orchestra brought the full realization of the public's highest expectations in regard to the wonderful genius of the conductor whose fame has spread through all the music loving countries of the world. To go into detail after the splendidly written account of Nikisch's New York concert with the same program in last week's issue of THE MUSICAL COURIER would be superfluous. Suffice it to say that the large audience assembled at Symphony Hall April 9 for the first concert conducted by Nikisch in Boston since the time of his leadership of our Symphony Orchestra nineteen years ago gave ample proof of its great admiration and unbounded pleasure. The following extracts voice the unanimous opinions of the press on this occasion:

"It is a rare and precious thing to see a man who elects to play upon an orchestra as an instrument, in the interpretation of its great literature, who reveals in all that he does and in more which he gently abstains from doing, the instinct of the born conductor. It was as though he released a nervous energy, a psychic electrical fluid, which courses through all inspired music, and as though he supplied it last night to some which is not, permitting his players to be borne upon its surface, now calm and now tempestuous; permitting also this inherent spiritual force to inspire and propel both men and conductor, rather than the mere physical vehemence of the latter's arms. While making his designation of musical pulse and of tempi unmistakable to those who are familiar with his demands, the heat of Nikisch is not merely such, but a pantomime, an expression such as actors skilled in the art of plastique would use to portray emotional thought. What absolute and imperious authority, yet how concealed beneath a repose which might warrant the belief that not he, but perhaps the men themselves or some hidden and mysterious power, were its agent and source. His conducting last night compelled deep admiration and afforded uncommon pleasure. It is interpreted with a range, depth and sincerity of sentiment; it even reconstructed, and was in no small degree creative. It was filled by a breadth and nobility of feeling and of sympathy. There was marvelous sense of nuance, of subtle contrast and gradation in dynamics, as sure a sense of proportion in the ascent to a climax, which he would whip into enkindling passion or fury; a no less marvelous plasticity in molding the contour of a phrase, tarrying and broadening here to add lyric beauty or dramatic force, or hastening eagerly there. And there was an absorbing communicating vitality which even illuminated certain pages of Brahms."—Boston Globe, April 10, 1912.

"The orchestra as a whole is singularly plastic, and Mr. Nikisch played upon it as upon a single instrument. It

followed, it seemed to anticipate his wishes. It breathed with him. Its performance was spontaneous and vivid—its sonorousness almost overwhelming. . . . As in the years gone by, Mr. Nikisch has the great gift of presenting a melodic instrumental thought as though it were a song sung by a master of bel canto. He himself is a master of phrasing. He still delights in sudden and marked contrasts, but he preserves the continuity of thought; episodes do not become mosaic work; the structure is always visible, and not merely as though it were drawn in black and white. He is a supreme colorist and he delights in purple patches. Yet his reading of Brahms' symphony, which is for the most part austere, granitic music or music in a dull gray, was as effective as when with Tchaikowsky he saw the lost souls in the whirlwind of the Inferno. We have heard nothing nobler and at the same time more dramatic than his reading of the introduction to the last movement of Brahms' symphony."—Philip Hale in the Boston Herald, April 10.

"Mr. Nikisch, as other conductors do nowadays, reads his scores from memory. He played on the great orchestra as if it were an instrument under his fingers. His gestures were few, and if anything rather constrained. The men responded not only to the gestures, but to the very thought of the leader; this in a manner that could not have been attained with any number of rehearsals, lacking the informing spirit at the helm. And in all that Mr. Nikisch did there was the utmost intelligibility and logic. Few conductors can give a more luminous exposition of every detail of a score, and often, in some familiar place, Mr. Nikisch found a new tempo or nuance that seemed the only possible way of dealing justly with the passage."—Boston Post, April 10.

"In a word, Mr. Nikisch conducts without physical extravagance, but with a tenseness of pose and action that implies the absorption of his physical as well as his spiritual being in his work, and its communicating power upon his men. They say that the glances of his eyes and the suggestions of his face yet more sway them. Once or twice Mr. Nikisch, trusting his men fully, almost let the orchestra go its own way for a moment or two. Again, as in the overture to "Tannhäuser," at the end of the concert, he conducted with a magnificence of power, with an amplitude of exhaling intensity that seemed to transfigure him. Mr. Nikisch is not an impressive figure physically; but at these moments his emotions, his power, his authority glared and exalted him. He became as the art of conducting distilled and concentrated, and he its physical embodiment and spiritual apostle. The impression was almost uncanny. No other conductor in long memory has yielded it."—Boston Transcript, April 10.

A performance of Mendelssohn's oratorio, "St. Paul," revived by the Handel and Haydn Society for the first

time in fourteen years, comprised the program of their annual Easter Sunday concert, held in Symphony Hall, April 7. The soloists, to whom the success of the concert was largely due, were Grace Bonner Williams, soprano, whose clear, high tones were heard to advantage in this music; Jennie F. Johnson, contralto, a newcomer among oratorio singers, whose rich, full voice, purity of diction and unaffected vocal delivery make her a most welcome recruit; Franklin Riker, tenor, who made the most of his scant solo opportunities in the singing of his final aria "Be Thou Faithful Unto Death," and Earl Cartwright, bass, whose splendid voice and dramatic instinct were in evidence on this occasion. Mr. Mollenhauer conducted with his usual spirit and brilliance.

The Aborn English Grand Opera Company opened its third season at the Boston Opera House, April 8, with a performance of Offenbach's "Tales of Hoffmann" with a cast comprising several favorite singers of last season and a number of newcomers, all most enthusiastically received.

A recital by Frieda Gerhard, graduate of the Faelten Pianoforte School, class of 1912, assisted by Carl Faelten, was given at Faelten Hall, April 10, when the young pianist made a most favorable impression with her artistic and musicianly playing.

The fourth and final concert this season of the Apollo Club, Emil Mollenhauer, conductor, took place at Jordan Hall, April 9, with Marie Sundelius, soprano, and Mary Helen Pumphrey, pianist, as soloists. Mrs. Sundelius sang Leo Stern's "Spring," the obligato in Abt's "Ave Maria" and a group comprising two Norwegian songs of Grieg, Fox's "I Wander Through the Stilly Night," and "A Nocturne," by Prothero, in a manner which called forth the greatest enthusiasm among her audience. Possessing to begin with a naturally sweet, clear voice of haunting quality, Mrs. Sundelius has added to this by intelligent training, power and brilliance, without a consequent loss of the heart searching quality. Combined with this, the charming personality of the singer and her keen musical intelligence make her work distinctive among the younger concert singers of today. A rather unusual departure was the engagement of a pianist as assisting soloist at this concert as the Apollo Club usually confines itself to singers or an

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occasional violinist, but the choice in this case was well justified as Miss Pumphrey, a graduate of the Faellen Pianoforte School, proved herself with her playing of MacDowell's "The Wild Hunter," the Chopin nocturne in E flat, No. 2, op. 9, and Liszt's Hungarian rhapsody, No. 12, a young musician who has fully mastered all technical feats and is fast maturing into an individual artist.

An engagement of much interest in musical circles is that of Augusta Sautel (daughter of Auguste Sautel of the Boston Symphony Orchestra) to Fernand Giraudet, son of the late Alfred Giraudet of the Opéra and Opéra-Comique of Paris.

A few more dates of Arthur Hackett, the popular young tenor, whose every appearance creates further demand for his services, are: April 10, "The Creation," Stoneham, Mass.; April 25, "Holy City," with MacDowell Club, Claremont, N. H.; May 3, miscellaneous concert, North Andover, Mass., and May 10, miscellaneous concert, Middleboro, Mass.

Elizabeth Cunningham, soprano, artist pupil of Frederick N. Waterman, formerly of the Boston Opera Company, whose remarkable voice, a combination of lyric, dramatic and coloratura qualities all in one, must bring her far in her chosen career of concert and oratorio singer, gave the following program at the banquet and entertainment of the Society of Colonial Families of America, held at the Park Street Church, April 9, assisted by Helen Winslow, the well known accompanist of Lewiston, Me.: "Jewel Song" from "Faust," Gounod; "Land of the Sky Blue Water," Cadman; "Down In the Forest" and "Love, I Have Won You," Landon Ronald; "Believe Me if All Those Endearing Young Charms," "The Lass with the Delicate Air," "The Last Rose of Summer."

The appended program of the closing Friday evening musicale held at the Fox-Buonamici School, April 12, was given by Blanche Marie Melançon, assisted by Mr. Fox, her teacher, at the second piano, and Frank Morrow, basso:

Variations for two pianos on a Beethoven theme.....Saint-Saëns  
Prelude, op. 10.....MacDowell  
Humoresque.....Tchaikovsky  
Zephyr.....Moszkowski  
Etude en forme de Valse.....Saint-Saëns  
Bois épais.....Lully  
A Banjo Song (by request).....Homer  
Ashes of Roses.....Fox  
Invictus.....Huhn  
Concerto, F minor.....Chopin  
Larghetto. Allegro vivace.

Miss Melançon in her solo numbers revealed a tone of much brilliance and surety together with a deftness of technical execution which marked her ready for the broadening influences and experience of frequent public appearances necessary for her full artistic development. These musicales given before friends, teachers and fellow pupils of the school are a step in the right direction and of invaluable benefit to pupil and teacher alike.

The second and last concert of Arthur Nikisch and the London Symphony Orchestra will take place at Symphony Hall, Saturday afternoon, April 27, when the following program will be rendered:

Overture, Egmont.....Beethoven  
Symphony No. 6, Pathétique.....Tchaikovsky  
Prelude and Liebestod, Tristan and Isolde.....Wagner  
Waldweben, Siegfried.....Wagner  
Overture Meistersinger.....Wagner

BLANCHE FREEDMAN.

#### Baseball Fans Treated by Nordica.

The visit of Lillian Nordica to Athens, Ga., a week ago will probably be long held in affectionate remembrance by forty small boys of that Southern college city, who were fringing the crowd about the gate of Sanford Field on the occasion of the ball game between Georgia and Clemson.

The great diva saw the boys—she may not understand baseball but she knows boy nature—and asking the price of admittance to the game as she eyed the eager urchins, she passed two \$10 bills through the wicket in the gate and said: "Let these little fellows in." The lads may never remember her voice in Wagnerian selections before great and critical audiences, but they will never forget the treat given them by the noted artist.

#### Oscar Seagle to Return Next Year.

Oscar Seagle, the Paris-American baritone, who sailed for Europe on the steamer Olympic last Saturday, will return to America next February for a four months' concert tour under the management of R. E. Johnston. Several bookings have already been closed, and with the usual Johnston enterprise the tournee will be of the extended trans-Atlantic kind. As stated elsewhere in this issue of THE MUSICAL COURIER, Mr. Seagle is going direct to his studio in Paris.

#### Thoms Artist-Pupils Active.

Clara E. Thoms recently paid New York her annual musical visit, bringing with her Olive Coveny, the "little girl with the big voice," and Mont Cole, the baritone. With Mrs. Thoms was George McGarry, just returned from a successful tour as leading man of the "Soul Kiss" company, and just starting for the Pacific Coast as leading man in another musical comedy; and Clara Druar, the comely young girl with that unusual thing, a coloratura contralto voice, who made such a hit in the metropolis last year.



CLARA E. THOMS.

Last month there were splendid notices in the papers of Florence Reid in operatic productions; this month cards have arrived announcing her betrothal to Alfred I. Rix, of Great-cedar Homestead, Bound Brook, N. J. She sang at a Manuscript Society concert three seasons ago, was at once engaged by Henry W. Savage, and became a star during her first year on the stage. It is plain that talented and ambitious pupils of Mrs. Thoms have careers before them, for this vocal teacher has the keys to managers' attention. An important appearance for Miss Coveny and Mr. Cole was at the New York Manuscript Society concert, National Arts Club, March 29, in songs composed by Mrs. Thoms. Miss Coveny has a voice of most unusual promise and early development, and sings with great animation and musical feeling. She made her biggest hit in Ada Davenport Kendall's "Glen Iris," the music by Mrs. Thoms, and showing wonderful progress as composer.

Of Mr. Cole's singing an Atlantic City paper said: "His voice is very resonant as well as powerful, while his personal charm, vitality and dramatic instinct lend unusual attractiveness to his singing."

Bertha Riestler, mezzo alto, another Thoms pupil, gave a recital at Hotel Genesee, Buffalo, April 13; she has a two and one-half octave voice, large and brilliant, and comes of a musical family. All professional musicians recall Mrs. Thoms, because of her prominence in New York, where she was active in music until her removal to Buffalo a dozen years ago; these and others will be glad to note that the years have passed lightly over her, in proof of which THE MUSICAL COURIER herewith prints a recent likeness of her.

#### Kriens Compositions Concert.

Christian Kriens will present his compositions for violin, cello, harp, voice and a new string quartet at his concert Monday evening, April 23, at the Astor Gallery. Artists assisting are Anton Wittek, violinist; Vita Wittek,

pianist; Maud Morgan, harpist; Eva Emmet Wycoff, soprano; Leo Schulz, cellist, and the Kriens String Quartet. His compositions, vocal and instrumental, are highly endorsed by such artists as the Witteks, Sarasate, Elman, Zimbalist, Spiering, Spalding, Fremstad, Gluck, Pugno, etc. Among European orchestras, the Berlin Philharmonic, under Dr. Kunwald, played his symphonic poem, "Les rois en exil"; the Metropolitan Opera House Orchestra, under Joseph Pasternack, played his suite, "En Hollande," at a Sunday night concert the past season, winning unanimous praise from all critics.

#### Merx-Hugo Recital.

Wednesday afternoon, April 10, at Rumford Hall, New York, Hans Merx, a German lieder singer, and John Adam Hugo, composer-pianist, gave a joint recital which was an affair of considerable enjoyment inasmuch as both presented their art in an unostentatious manner and their contributions were of an excellent order. Mr. Merx has a baritone voice of considerable sonority and range and he sings with intelligence and no little interpretative ability. His work was entirely acceptable to his hearers and he sang a program of songs which require sound artistry.

Mr. Hugo has been heard upon several former occasions and it was a pleasure to hear him again, only on this occasion he appeared to be in far better trim than ever before so that his playing may be characterized as entitled to sincere commendation and unstinted praise. He delivered the "Wanderer" fantasia most eloquently and the great demands, both technical and interpretative, were splendidly met. He was equally successful in the smaller pieces, and especially worthy of note were the two from his own pen. He played the "Tannhäuser" march with brilliancy and verve and was rewarded with deserved applause. The program was as follows:

Piano—  
Wanderer Fantasia, op. 15.....Schubert-Liszt  
Fahrt zum Hades (Mayrhofer).....Schubert  
Songs—  
From the song cycle Die schöne Müllerin (Wilhelm Müller),  
Schubert  
Wohn.  
Tränenregen.  
Morgengruss.  
Ungeduld.  
Piano—  
Romanze.....W. Speidel  
Saltarello.....W. Speidel  
Prelude, op. 2, No. 1.....J. A. Hugo  
Octave Study, op. 17, No. 5.....J. A. Hugo  
Songs—  
Der Doppelgänger (Heine).....Schubert  
Drei Wanderer (Carl Busse).....Hans Hermann  
Ewiger Mai (F. E. Toennies).....Hans Krould  
Unter den blühenden Linden.....Langs  
Piano—  
Nocturne.....Chopin  
Tannhäuser March.....Wagner-Liszt  
Songs—  
Tom der Reimer (Alt-schottische Ballade).....Löwe  
Mowing the Barley (a folk song from Somerset).

"Ich aber preise die Liebe," a new opera by Josef Reiter, had its premiere at Dessau.

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# PHILADELPHIA

PHILADELPHIA, Pa., April 14, 1912.

The two closing concerts of the Philadelphia Orchestra were given in the Academy of Music, Friday afternoon, April 12, and Saturday evening, April 13. The conductor was Carl Pohlig. The program follows:

Overture, Sakuntala, op. 13.....Goldmark  
Symphony No. 8 in B minor (unfinished).....Schubert  
Ride of the Valkyries, from Die Walküre.....Wagner  
Preludes to Acts II and III, from The Jewels of the Madonna.....Wolf-Ferrari  
In the Spinning Room (character piece for orchestra).....Dvorák  
Overture Solennelle (1812).....Tchaikowsky

As was announced, the program of the season's last pair of concerts was a "Request," and was the most varied of any "Request" programs yet given. The twelfth season in the history of the orchestra has, without question, more than fulfilled its promise to be one of the most successful. The management has given concerts unexcelled in interest anywhere; distinguished artists were features of the programs and the orchestra under Mr. Pohlig's musicianly leadership has become stronger and more influential. The selections on the final program were rendered in the orchestra's best spirit and finished interpretation, and the audience expressed by marked enthusiasm its pleasure and its good wishes for the orchestra and its leader.

The leading musical event of the week, of course, was the London Symphony Orchestra and its wonderful conductor, Arthur Nikisch. One cannot conceive of a finer orchestral concert than the one they gave in the Metropolitan Opera House on Thursday last. Nikisch was called out again and again and even at the end of the concert the audience seemed loath to go, but remained applauding vigorously in the fond hope that the master might grant some kind of an encore. Needless to say the hope was in vain and the great conductor only bowed repeatedly and had the men rise to share the appreciation of the audience. Mr. Nikisch has provided himself with an orchestra that is practically perfect in every department. Above all, however, stands the wonderful conducting of the great Nikisch. The men play under him as if under the spell of a magic wand, and they responded to his slightest wish as the keys of the piano under the magic touch of a De Pachmann. The program included:

Overture, Leonora No. 3.....Beethoven  
Symphony No. 6, The Pathétique.....Tchaikowsky  
Vorspiel und Liebestod, Tristan und Isolde.....Wagner  
Waldwehen, Siegfried.....Wagner  
Overture, Tannhäuser.....Wagner

The Philadelphia String Quartet J. K. Witzemann, first violin; F. Wilson Cooke, second violin; William Diestel, viola; Alfred Lennartz, cello, gave its third concert of the season at Griffith Hall, April 10. The program included quartets of Mozart, Dvorák (two waltzes) and G. W. Chadwick's work in D minor, played in Philadelphia for the first time.

Pianist-vocalist-composer, all of these accomplishments fall to the lot of Willette Wilbourn. Miss Wilbourn has frequently astonished local musicians and has played and sung for many prominent visiting artists all of whom regard her as a genius. William Hatton Green, her teacher, becomes enthusiastic when he speaks of her. Miss Wilbourn's coming recital at the Bellevue Stratford is under the direction of Helen Pulaski-Innes.

April 9 the Philadelphia Music Club gave its closing musicale for the season in the rooms of the Orpheus Club, on Chestnut street. Elizabeth A. Gest, pianist; Jennie Knudler, soprano; Elyn Hays-Webster, soprano, and Edith Frances Macphie, contralto, contributed the program. A feature of the music was a setting for the club motto by Francis McCollin. The words by M. C. Braner read:

#### MOTTO.

God was its Author, not man.  
He planned all perfect combinations.  
And He made us, and He made us  
That we might understand.

The songs heard were from the works of Frank La Forge, Eugen Hildach, Charles Wakefield Cadman, Margaret Ruthven Lang, Henry Lincoln Case, and Mary Turner Salter. At a recent musicale of the club Louise Myers, a pupil of Grace Welsh-Piper, distinguished herself in a group of songs by Wadlington Cooke, James S. Ford and Carrie Jacobs Bond. Several of Mrs. Piper's pupils have appeared at other musicales as well as at the closing one last week. The work of this teacher is showing most encouraging results. Her pupils sing with purity of tone

production; with them the beauty of tone counts for more than volume, and that is as it should be.

Perley Dunn Aldrich, teacher of singing, will spend the summer at Glenburnie Inn, Lake George, N. Y., and from July 1 to August 15 will teach a limited number of pupils.

The Lyric Quartet, Alice Keeley, soprano; Susanna Dercum, contralto; Phillip Warren Cook, tenor; Henry Hotz, bass; Helen Pulaski-Innes, pianist, gave before a large and enthusiastic audience an Easter concert in Drexel Institute, Monday evening, April 8.

The closing performance of the Philadelphia Operatic Society will be given April 25. The cast for "Martha" is as follows:

Lady Harriet.....Elizabeth C. Clayton  
Nancy.....Barbara Schaeffer  
Lionel.....Joseph S. McGlynn  
Plunkett.....Bourke Sullivan  
Sir Triant.....Henry Hotz  
Sheriff.....Charles D. Cuzner  
Siegfried Behrens is the musical director.

#### CALENDAR FOR THE WEEK.

Concert—Kneisel Quartet, Witherspoon Hall, Monday evening, April 15. Alexander Lambert, pianist.  
Concert—Matinee Musical Club Choral, Witherspoon Hall, Tuesday evening, April 16. Choral director, Helen Pulaski Innes.

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Recital—Piano and violin, Leefson-Such, Orpheus Club Rooms, Wednesday evening, April 17.

Recital—Howard F. Battay, violinist; John S. Thompson, pianist; Witherspoon Hall, Wednesday, April 17.

Piano recital—Pupils of the Wm. Hatten Green School of Piano Playing, The Acorn Club, 1618 Walnut street, Thursday afternoon, April 18.

Grand opera—"La Bohème," Metropolitan Opera House, Thursday evening, April 18. Mmes. Farrar, Altén, M.M. Martin, Didur, Ananian, Audisir, Scotti. Conductor, Giuseppe Sturani.

Grand opera—"Aida," Metropolitan Opera House, Friday evening, April 19. Mmes. Gadski, Homer, Sparkes, M. Caruso.

Piano recital—Gustav Bien, Griffith Hall, Friday evening, April 19.

JENNIE LAMSON.

#### Scoring from Third.

The following pithy extract is from an editorial in the Detroit News:

Don't die on third!  
What are you doing to win the score that life is ready to mark up against your name? Third base has no laurels on which you can rest. What are you doing on third? Are you waiting for some one to "bat you in"? Suppose he misses; his miss is yours, too. If you place all your dependence on some one else, his failure spells yours. What are you doing on third? Waiting for "something to turn up"? Don't—nothing turns up, but the thumbs of the thousands of men who watch you may turn down, and make you a permanent failure.

Even a game means work. Work itself is a game and has its rules as its sudden openings. So, don't die on third. Bring to third every bit of your honest strength; study conditions; postpone thinking of your luck until you hear the umpire call "safe."

THEN YOU'LL SCORE ALL RIGHT.

And that's the glory of success in any game. Don't get stranded at third—reach home and score. That's what helps to win. Whether on the diamond, at the desk, in every profession and vocation of life, scoring always counts.

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#### Theodore Spiering as Conductor.

The reports of the recent emphatic successes of Theodore Spiering as conductor in Berlin recall the splendid work he did in America with the Philharmonic Society of New York, when he substituted for the late Gustav Mahler during the latter's illness. Here is a complete list of works that Spiering conducted with the Philharmonic:

#### SYMPHONIES.

Eroica.....Beethoven  
Fifth.....Beethoven  
Pastorale.....Beethoven  
Seventh.....Beethoven  
Italian.....Mendelssohn  
B minor (unfinished).....Schubert  
E flat.....Schumann  
New World.....Dvorák  
Pathétique.....Tchaikowsky

#### SYMPHONIC POEMS.

Till Eulenspiegel.....Richard Strauss  
Tod und Verklärung.....Richard Strauss  
Francesca da Rimini.....Tchaikowsky  
Les Preludes.....Liszt

#### OVERTURES.

Leonore No. 3.....Beethoven  
Egmont.....Beethoven  
Fingal's Cave.....Mendelssohn  
Oberon.....Weber  
Freischütz.....Wagner  
Tannhäuser.....Wagner  
Flying Dutchman.....Wagner  
Meistersinger.....Wagner  
Tristan und Isolde.....Wagner  
Sakuntala.....Goldmark  
Le Baruffe Chiozzotti.....Sinigaglia  
Introduction to Act III, Der Pfeiffertag.....Schillings

#### DIVERS.

Intermezzi Goldoni.....Boschi  
Suite No. 1, Peer Gynt.....Grieg  
Carnival in Paris.....Svendsen  
Sigurd Jorsalfar.....Grieg  
Le Printemps.....Glazounov  
Invitation to the Dance.....Weber-Weingartner  
Good Friday Spell, from Parsifal.....Wagner  
Siegfried's Rhine Journey, from Die Götterdämmerung.....Wagner  
Ride of the Valkyries.....Wagner  
Bacchanal from Tannhäuser.....Wagner  
Liebestod from Tristan und Isolde.....Wagner  
Kaiser March.....Wagner  
Rhapsody Espana.....Chabrier

#### Clark Recital Charms Omaha.

A singer who appeals to the intellect of his audiences contributes much to the cause of good music. The work of Charles W. Clark in Omaha on March 12 was another indication of this artist's ability in this respect, as the following press comments testify:

To attempt to give a detailed report of a recital such as the one given by Mr. Clark would be a difficult task, not from lack of enthusiasm, but from lack of space as well as the extraordinary scope of musical literature covered in the program. Mr. Clark opened the evening's feast of song with three numbers from the seventeenth century by Sacchini and Gretry. These songs, which are the test of the great singer, inasmuch as they require a perfect legato style and a rare nobility of expression, received a treatment which could not be improved upon. The Debussy numbers were gems, which Mr. Clark presented with charm and all the nuances with which they abound. Of Mr. Clark's French one can only say that it is nothing short of perfection.—Omaha World-Herald, March 13, 1912.

The song recital given by Charles W. Clark at the Methodist Church Tuesday evening proved to be one of the chief milestones of the musical winter. Mr. Clark is justly famous for his beautiful voice, but far and above everything else, he is an interpreter, and his interpretation is thoroughly legitimate. He sinks his own personality absolutely in the song. You are conscious of the idea he has to convey, not of him. He does not require any particular kind of song to exploit his powers. He is great enough to take the simplest melody or the most complex writing and illumine each equally well.

Mr. Clark's first appeal is to the intellect of his listeners, as a well educated, cultivated man. His French is exquisite and his German and English beyond reproach. He has a big broad foundation upon which to build his music. Added to all this he has a warm, sympathetic temperament and a most delicate sense for tone values.

What a delight and pleasure to listen to such a man! In this day and generation a beautiful voice is not enough. An audience that is worth while requires brains behind it.—Omaha Sunday Bee, March 17, 1912.



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### Huss Musicale at Burritt Studios.

Among the festivities of Easter week that interested many society people and musicians was the musicale given Tuesday afternoon, April 9, by Henry Holden Huss at the artistic Burritt studios, 35 East Thirty-second street, New York. Both the host and hostess, the sister of the host and some of the Huss advanced pupils, and Anne Atkinson Burmeister appeared in the program. A number of Mr. Huss' compositions were sung and played, and altogether it proved an occasion of delightful surprises. The music of the afternoon was presented in the following order:

Concerto for two pianos in D minor (first movement).....Bach  
Misses E. Payez and E. Whitney.  
Before Sunrise (by request).....Huss  
Après un Réve.....Fauré  
La Belle du Roi.....Holmes  
Mrs. Henry Holden Huss.  
Etude Melodique.....Huss  
Arabesque in E.....Debussy  
Anne Atkinson Burmeister.  
Rhapsodie No. 6.....Liszt  
Edwin Stodola.  
Romanza from piano concerto.....Huss  
Marion Coursen.  
Orchestral accompaniment on a second piano, Mr. Huss.  
Home They Brought Her Warrior, Dead.....Huss  
Babette Huss.  
Ballade No. 1 in G minor.....Chopin  
Florence Beckwith.  
Rhapsodie, E-flat, op. 119.....Brahms  
Eleonore Payez.  
Etude Romantique.....Huss  
(Dedicated to Ignace Paderewski.)  
Intermezzo in G (Brahmsianer).....Huss  
(Dedicated to Rafael Joseffy.)  
Polonaise brillante.....Huss  
Henry Holden Huss.

The Misses Payez, Whitney, Coursen, Beckwith and Edwin Stodola disclosed qualities in their playing that instantly appealed to the discriminating. Several of the performances were worthy of public hearing. Mrs. Huss, always the artist, sang with feeling and finish, and Miss Huss' sympathetic contralto did full justice to her brother's original song. By request Miss Huss also sang "My World," another of her brother's compositions, the words of which are from the pen of Mrs. Spencer Trask.

Mr. Huss gave brilliant renditions of his piano works, which have been played across the Atlantic, as in this country. In the etude, intermezzo and polonaise, the composer performer revealed a range of emotional expression and scholarly ideas that his performances unfolded to the complete satisfaction of intelligent listeners.

The list of invited guests included: Mr. and Mrs. Henry Mills Alden, Mr. and Mrs. Richard Aldrich, Mr. and Mrs. John Adriance, Mr. and Mrs. Modest Altschuler, Hon. and Mrs. Stephen Ayres, Mr. and Mrs. Richard Arnold, Herman Behr, Mr. and Mrs. William H. Bliss, Mr. and Mrs. H. V. D. Black, Mr. and Mrs. Dudley Buck, Mr. and Mrs. James Bradley, Mr. and Mrs. William R. Chapman, Miss Bradley, Mrs. Cutting, Col. and Mrs. William Church, Rebekah Crawford, Miss Ingalls, Mr. and Mrs. Charles H. Ditson, Mary Knight Wood, Mrs. Duble Scheele, Mrs. R. M. Donaldson, Mr. and Mrs. W. E. Gould, Mr. and Mrs. James Goldmark, Dr. and Mrs. James Pedersen, Governor and Mrs. Dix, Mr. and Mrs. H. Irion (Yolanda Merö), Mr. and Mrs. Arthur Whiting, Mr. and Mrs. Arnold Volpe, Edith Ivins, Mr. and Mrs. Rafael Joseffy, Mrs. Ethelbert Nevin, Annie Nathan Meyer and Mrs. Flournoy Rivers.

Eva May Campbell, a lyric soprano, a pupil of Mrs. Huss, has been engaged to sing at two concerts in New York, April 18 and May 1. After that Miss Campbell will fill engagements in Elizabeth, N. J., and Washington, D. C.

### Max Pauer Extolled.

The following is from the Dresdner Anzeiger of February 1, 1912:

For many years past Max Pauer's piano recitals have acted as a reviving refresher on musicians and really serious lovers of tonal art. The extraordinary support given by the public at large is therefore especially pleasing, as only high art is treated by him, and the ordinary thirst for entertainment and superficial sparkle have to give way to the desire for pure mentality and divine fire. The exultant places the work he is engaged on in the foreground, backing it up, however, by the eloquence of his ripe personality. His unerring sense of treatment was witnessed in the difference with which he rendered Beethoven and Brahms and even the works of the same composer, subjugating himself with most perfect understanding of their various appeals. Although this may seem to be an ordinary matter, it is seldom achieved in reality. How often do really great artists sink all the wide range of expression demanded by the compositions in their own personality? And how often have we witnessed force being done to the work by ultra brilliancy of delivery? Pauer's motto, on the contrary, runs: No superlative fal-lals; quality solely!

"Hi Lee, Hi Lo," he chanted as he read the evening paper.  
"And why this ribald song?" asked his wife, trying to get a sniff of his breath.  
"I am not singing," he replied. "I am merely trying to memorize the names of the Chinese cabinet officers."—Milwaukee Sentinel.

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# ST. PAUL

St. Paul, Minn., April 13, 1912.

Charles W. Clark appeared at Junior Pioneer Hall Wednesday afternoon, under the auspices of the Schubert Club, in the following program:

Recitative et air d'Opéide a Colone.....	Sacchini
Cavatine de Cephale et Prociass.....	Gretry
De ma Barque legere.....	Gretry
Letztes Gebet.....	Arthur Hartman
A Fragment.....	Arthur Hartman
A Slumber Song.....	Arthur Hartman
A Child's Grace.....	Arthur Hartman
Ballad.....	Arthur Hartman
Les Cloches.....	Debussy
Le Tempe a laissé son Manteau.....	Debussy
Mandoline.....	Debussy
Ballade des Femmes de Paris.....	Debussy
The Lowest Trees Have Tops.....	Beale
Memories.....	Arthur Dunham
The Pilgrimage.....	Arthur Dunham
The Eagle.....	Carl Busch
Fuge.....	Sinding
Ich hab' ein kleines Lied erdacht.....	Bungert
Der Sandtrager.....	Schubert
Erkoning.....	Loewe
Der Nock.....	Loewe
Hinkende Jamben.....	Loewe
Der Mummelsee.....	Loewe
Erkoning.....	Loewe

Mr. Clark was generous, repeating two numbers, and responding after each group with an encore. His encore songs included two old English ballads, "L'Heure Exquise" (Hahn), and "Die Ablösung." The singer had the assistance of a remarkably good accompanist, Gordon Campbell, who received a large share of applause for his excellent work.

As it will be impossible to have the St. Paul Symphony Orchestra, owing to the fact that Conductor Rothwell

will be in Europe, the Northwestern Saengerfest Association has engaged the Minneapolis Symphony Orchestra for the Saengerfest in July.

Monday afternoon, at the home of Mrs. M. D. Munn, the subject of "Debussy and the Modern School" was considered by Mrs. Walter Merrill Thurston, whose paper was illustrated by songs of Debussy, Fauré and Strauss, sung by Aurelia Wharry, soprano, accompanied by Leopold G. Bruenner.

Ella Richards gave a students' recital at her home last Saturday afternoon.

Mildred Potter, the well known contralto, who was formerly a resident of St. Paul, has been the guest of relatives for a few days, on her way back to New York after a Western concert engagement.

Giuseppe Fabbri, assisted by Otto Meyer, violinist, gave an interesting program at St. Catherine's College, Wednesday evening. An appreciative and enthusiastic audience greeted the two artists, who were compelled to respond to several recalls.

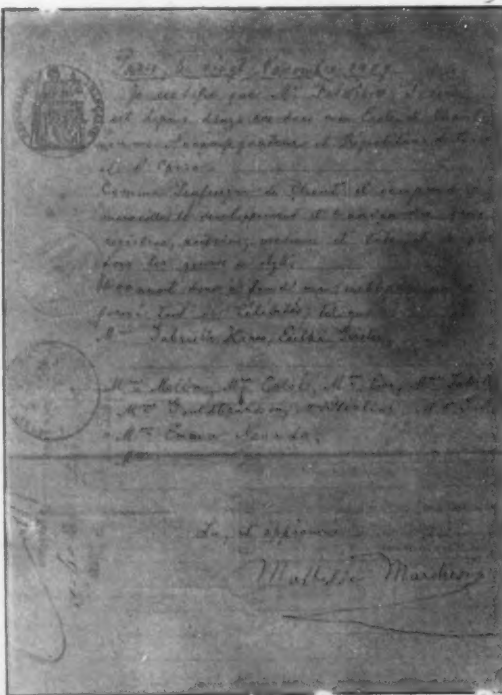
The annual Glee Club concert, under the direction of Rollin M. Pease, was given at Hamline University, Friday evening.

A lecture on "Folk Songs," illustrated by Mary Frances Cummings, soprano, and Ada Dahlgren, contralto, was given by Stella Alice Tuttle at Y. M. C. A. Hall, Friday evening, under the auspices of the Schubert Club.

MARY ALLEN.

### Ponsot Holds Certified Marchesi Diploma.

Frederic Ponsot, who for fourteen years was assistant professor of the Marchesi School in Paris, has opened his own school of singing at 151 Rue de Rome. Monsieur Ponsot was educated at the Paris Conservatory of Music. Like all thorough musicians he studied under such masters as Raoul Pugno and Louis Diemer. Later he took up the serious study of the voice, with such excellent results that he was appointed assistant professor of the opera school at the conservatory. In 1902 he received the decoration of "Officier d'Academie." Then followed the appointment at the Marchesi School, where his services were in so great demand that he was compelled to resign from the conservatory and devote all his time to work at the Marchesi School. In 1909 the French Government made Ponsot an "Officier de l'Instruction Public." Recognizing Monsieur Ponsot's success as professor at her school, Madame Marchesi bestowed a diploma upon him, of which the reproduction and the English translation are subjoined:



(TRANSLATION.)

PARIS, NOV. 20, 1909.

I certify herewith that Mr. Frederic Ponsot has been for twelve

years in my School of Singing as accompanist and assistant professor (répétiteur) of the concert and opera classes.

As professor of singing he understands perfectly the development and unifying of the three registers, chest, medium and head, and also the various styles.

He knows thoroughly my method which has made so many celebrities such as (here follows list of names).

(Signed) MATHILDE MARCHESI.

### Concert by Barrere Ensemble.

The Barrere Ensemble of wind instruments, founded February, 1910, by Georges Barrere, the widely known flutist, gave another concert Sunday afternoon, April 14, at the Belasco Theater, New York. For this occasion Andre Caplet, musical director of the Boston Grand Opera Company, assisted in a program which included several charming Caplet compositions. The beauty of the orchestral wind instruments is beginning to appeal to enough Americans to justify this admirable organization to enlarge its field in order that other cities remote from New York may have the privilege of hearing some concerts.

Last Sunday the handsome theater was filled with music lovers of the kind that must have impressed the artists by their devotional attitude. The first work played, a serenade in E flat by Mozart, for two oboes, two clarinets, two bassoons and two French horns, was directed by Monsieur Barrere.

Of the five movements in this heavenly score, two are minuets, and the suave melodies, as reflected by full throated mellow instruments were as joyous and serene as a twilight in early June.

With Monsieur Barrere himself, as the flutist, a canon for flute, oboe, clarinet, horn and bassoon was beautifully played and then the same quintet united in performances of an allegretto scherzando by Lefebvre, and this was followed by one of the gems of the afternoon, an "Aubade," or "Morning Serenade," by Wailly, for flute, oboe and clarinet, played by the Messrs. Barrere, Labate and Langenus.

Monsieur Caplet and Monsieur Barrere united in performing two numbers by Caplet for flute and piano (the composer at the piano), a "Reverie" and a "Petite Valse." Both works show creative talent of high order, and the reception on the part of the listeners was cordial. On insistent demand the little waltz was repeated.

A quintet for piano, flute, oboe, clarinet and bassoon, by Caplet, closed the delightful afternoon. In this work the composer reveals still more of the qualities that are needed to make music acceptable. In brevity and simplicity of outline the quintet is modeled on classic forms, but here the resemblance ends. The score is quite original in treatment, with climaxes that leave a longing to hear more of this music.

A Felix Mottl commemoration was the second symphony subscription concert at Karlsruhe recently.



# MINNEAPOLIS

MINNEAPOLIS, Minn., April 14, 1912.

The last and the best concert of the Apollo Club's series was given at the Auditorium Tuesday evening before a very large audience. A remarkable improvement was noted in the work of the club. Greater volume and greater richness of tone, particularly in the first tenor section, were evident throughout the program. One of the best songs was the opening number, "Hymn Before Action" (Davies), which the club sang with spirit and crispness of attack. Another of the notably good choral numbers was the whimsical MacDowell song, "Dance of the Gnomes," to which was given just the lightness of touch and the humorous effect the song requires. It was followed, however, by a decidedly mediocre song interpolated in the middle of a group by way of encore. Two of the songs were rendered especially enjoyable by the addition of an organ accompaniment, played by Oscar Grosskopf. Mabel Sharp Herdieu was the soloist chosen by the Apollo Club for this concert, and she proved to be highly satisfactory, singing two groups of songs and a Verdi aria very delightfully. Particularly noteworthy was her wonderfully clear enunciation. The program follows:

Hymn before Action .....	Davies
Salamis .....	Gernsheim
Incidental solo by D. Spencer Williams.	
Apollo Club.	
Solo, aria, Ritorna Vincitor, Aida .....	Verdi
(May Laurels Crown Thy Brow.)	
Mabel Sharp Herdieu.	
Hymn to the Madonna .....	Kremsier
Tenor solo by O. T. Morris.	
Dance of the Gnomes .....	MacDowell
Springtime .....	MacDowell
Oh, Time of Blooming Roses .....	Wagner
Baritone solo by S. I. Wright.	
A Plainsman's Song .....	Bliss
Apollo Club.	
Solo—	
Lithuanian Love Song .....	Chopin
Lilacs .....	Rachmaninoff
Das Kraut Vergessenheit .....	Hildach
(Forgetfulness.)	
Mabel Sharp Herdieu.	
The Boy and the Owl .....	Chadwick
Love .....	Masseet
Serenade .....	Schubert
Dennis McPhane .....	Protheroe
Baritone solo by J. J. Sampson.	
Heinz von Stein .....	Wagner-Thayer
Apollo Club.	
Solo—	
Through the Sunrise .....	Nutting
Little Boy Blue .....	D'Hardelot
My Lover Comes on the Ski .....	Clough-Leighter
Mabel Sharp Herdieu.	
The Lost Chord (by request) .....	Sullivan
Apollo Club.	

The last meeting of the Thursday Musical this season will be held on the evening of Friday, April 19, and each member will have the privilege of bringing a guest.

Edwina Wainman entertained the organists of the Thursday Musical most delightfully Tuesday afternoon at her home on Park avenue.

The regular Saturday morning recital at the Minneapolis School of Music, Oratory and Dramatic Art, was given last week by William H. Pontius, who presented a program of "record" selections from the modern operas. Giuseppe Fabbrini gave a recital last Wednesday at St. Catherine's College, St. Paul. The series of twelve in-

terpretative lecture recitals, given by Wilma Anderson Gilman, was concluded last Saturday with an oral and written examination. Piano pupils of Maude Peterson are announced to appear in recital early in May. A private rehearsal of Signor Fabbrini's sonata for violin and piano will be given before an audience of invited guests at the home of Mrs. A. E. Merrill, Saturday, at 5 o'clock. The composition will receive its first public production in America Monday night at Handicraft Guild Hall. Belle Sanford, Emma Olsen and Genevieve Brombach, pupils of Wilma Anderson Gilman, played on philanthropic programs for the Thursday Musical last week. Ruth Anderson, violinist, and Wilma Anderson Gilman, pianist, gave a concert Saturday night, April 13, at the Bremer School.

The date has been settled for the production of "The Pretenders," Henrik Ibsen's big historical drama, by the University of Minnesota Dramatic Club. The play will be presented at the Shubert Theater on Thursday and Friday evenings, May 2 and 3. The performances of standard plays by the club have for several years past been of such excellence as to command the interest and respect of the general public, as well as immediate friends and the student body. This is not the first Ibsen play given by the club. "Pillars of Society" was produced at the Lyric Theater several years ago with unusual success. "The Pretenders" is a strong historical drama of the eleventh century. Many of the best critics rank it first of all of Ibsen's plays. It is in five acts and has over thirty speaking parts and a large number of supernumeraries. It has many strong scenes, the death of Bishop Nicholas in Act III being one of the most dramatic climaxes in any language. As a historical pageant also the play is a delight to the eye. Prominent Norwegians of the twin cities are much interested in this opportunity to see the great masterpiece of their great countryman, and are giving the club their hearty support. The Woman's Club, too, is recommending the play as one of the great classics that public students as well as literary and artistic people cannot afford to miss. Members of the cast remained at the University during the Easter holidays and rehearsed both day and evening under the direction of Charles M. Holt, who has the production in charge. Mr. Holt reports himself well pleased with the results. He says "The Pretenders" is undoubtedly the most difficult production the club has ever undertaken, but thinks with the strong cast a good performance is assured. A number of pupils of Mr. and Mrs. Charles M. Holt will give a program of readings at the School, Wednesday evening, April 17. They will be assisted by Genevieve Brombach, pupil of Wilma Anderson Gilman. Following is the complete program: "Lost:

A Church" (Anon.), Mary McAndrews; "The Lion and the Mouse" (Klein), Clara M. Theisen; "Rigaudon" (Raff), Genevieve Brombach; "The Marriagemony of Minerva White" (Lincoln), Fannie Kilbourne; "Mother o' Mine" (Lee), Dorothy Kurtzman; "The New Baby" (Fiske), Madeline Weldon; "Witches' Dance" (Paganini-Wallace), Miss Brombach; "The Theater Party" (Rice), Katharine B. McCormick; "Baby at Church," Ellen Nye.

\*\*\*

A pleasing performance of the Augustin Daly farce, "A Night Off," was given by the pupils of Mr. and Mrs. Charles M. Holt at the School hall last Thursday evening. The following were in the cast: Edwin Eisler, George Duthie, Burton French, Edwin Arnold, Fred Congdon, Mary McAndrews, Dorothy Kurtzman, Emilia Egge and Mabel Anderson. They were assisted by Annie Swenson, pupil of Wilma Anderson Gilman. MARY ALLEN.

## German Conservatory Concert.

The New York German Conservatory of Music, Hein and Fraemcke, directors, gave a pupils' concert April 12 at College Hall, 128-30 East Fifty-eighth street. The conservatory is justified in taking pride in the work of the pupils. All the performers made an excellent showing, and there was little evidence of the usual nervousness of pupils on such occasions. They have been carefully trained by the various excellent members of the teaching staff. The technic of the piano pupils is clean and accurate, and the voices are well placed, the tones are produced without conscious effort.

The honors of the evening were carried off by Blanche Outwater, mezzo soprano, and Else Nicolini, pianist. The former sang the "Habanera" gracefully and brought out much of the fascinating effect of that aria. Her incidental solo in Marchetti's "Ave Maria" (with ladies' voices) was good, her tones full, round and strong. Miss Nicolini played the first movement of the Grieg piano concerto unusually well. The difficult cadenza was played brilliantly, and the entire interpretation was artistic.

Little Marjorie Bailey played a Mozart fantasia with much assurance. Others who took part were Mrs. F. Sogn, Ida Kegeler, M. Schult, D. Collins, Frederia Weiss, A. Moore, J. Kadlec, I. Drimer, L. Rudko, Ellie Ebeling and Marta Klein played good accompaniments.

## McCormack Delights New Haven.

NEW HAVEN, Conn., April 12, 1912.

It was a large and cordial audience that greeted John McCormack, the celebrated Irish tenor, last evening and thoroughly enjoyed the diversified program, which included arias from the operas, the witty "Foggy Dew," Benedict's "Colleen Bawn" and other captivating ditties, not to forget the encore "I Hear You Calling," displaying remarkable high, lyric notes. Marie Narelle, soprano, assisted, and sang very acceptably, while no small part of the evening's work fell to the able accompanist, Spencer Clay. E. A. L.

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## MUSIC IN SPARTANBURG.

SPARTANBURG, S. C., April 9, 1912.

The School of Music of Converse College will graduate five students this year. Four of them are piano pupils of John Carver Alden. They will receive the degree of bachelor of music. Their names and the dates of their graduating recitals are as follows: Ruth Brabson, Thursday, April 11; Caro Smith, Thursday, April 18; Susie Whitehead, Monday, May 13, and Florence Potts, Thursday, May 16. Miss Potts will be assisted by Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Caola Stafford will give a violin recital on Monday, April 15.

\*\*\*

Mrs. A. G. Blotcky, a well known mezzo soprano of this city, took part in a concert at Chicora College, Greenville, S. C., on April 8.

\*\*\*

The dates of the music festival in Spartanburg are April 24, 25 and 26. The soloists will be Mary Garden, Gertrude Rennyson, Corinne Welsh and George Hamlin. The program for the first concert will be Brahms' second symphony; air from "Jeanne d'Arc," Tchaikowsky, Miss Welsh and orchestra; prelude, "Lohengrin," Wagner; polonaise for strings, Beethoven; finale from "Scheherazade" suite, Rimsky-Korsakow. For the second concert the music includes Dvorak's symphony, "From the New World"; air from "La Juive," Halevy, Miss Rennyson and orchestra; three "Miniatures" for strings, Fibich-Kolar; air from "Tannhäuser," Miss Rennyson and orchestra; march, "Pomp and Circumstance," Elgar; waltz, "Roses from the South," Strauss. Mary Garden and Mr. Hamlin are the soloists for "Artists' night." The program will consist of the overture to "The Merry Wives of Windsor," Ni-

colai; Siegmund's "Love Song" from "Die Walküre," Wagner, Mr. Hamlin and orchestra; air from "Louise," Charpentier, Miss Garden and orchestra; intermezzo from "The Jewels of the Madonna," Wolf-Ferrari; selections from "Die Meistersinger," Mr. Hamlin and orchestra; air from "Herodiade," Massenet, Miss Garden and orchestra; intermezzo from suite No. 2, Moszkowski; group of songs by Bemberg and Hue, and air from "La Bohème," Miss Garden; duet from "Romeo and Juliet," Gounod, Miss Garden and Mr. Hamlin; march, "Slav," Tchaikowsky. The New York Symphony Orchestra has been engaged to assist at the festival.

MAX HENRICI.

## Concert by Athenians.

New York City opens its hospitable doors to all sorts and conditions of musical organizations. One of the latest to interest the cosmopolitans of the metropolis was the Royal Athenian String Orchestra, more generally called the "Mandolinata." This orchestra has played before the crowned heads of Europe, and it is reported, is the "pride of Prince Nicholas of Greece," who himself plays skillfully upon the mandolin. The second concert by the Athenians took place at Carnegie Hall, Tuesday evening, April 9. The following program, published in both Greek and English, was presented before a house that seemed to enjoy the music:

Overture, Egmont ..... Beethoven  
Jota Aragonesa ..... Saint-Saëns  
Overture, Barberis di Siviglia ..... Rossini  
Overture, Greek Song ..... N. Lavdas  
Greek folk songs—  
Kitson Mana ..... N. Lavdas  
Demos ..... N. Lavdas  
Dr. Paul Pikros.  
Intermezzo dell' Opera La Martire ..... S. Samara

Rapsodia Hellenique ..... N. Lavdas  
Cretan Dance ..... N. Lavdas  
The Fate of Klefthis (folk song) ..... Karer  
Greek March ..... Parisini

## Anne Griffiths Gives Musicales.

Anne Griffiths, the well known Pittsburgh teacher, gave the second of the series of musicales at her home on Ellsworth avenue last week. Among those who took part in the program were Vida McCullough McClure, Helen Hoopes, Robert Thompson, Harry Waterhouse, Mrs. Vincent Cotton, Mrs. Jerome Schaub and Stella Ehmman, all pupils of Miss Griffiths.

Alfred Kaiser's opera, "Stella maris," was well liked at Crefeld.

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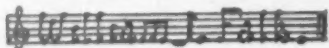
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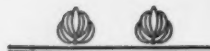
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